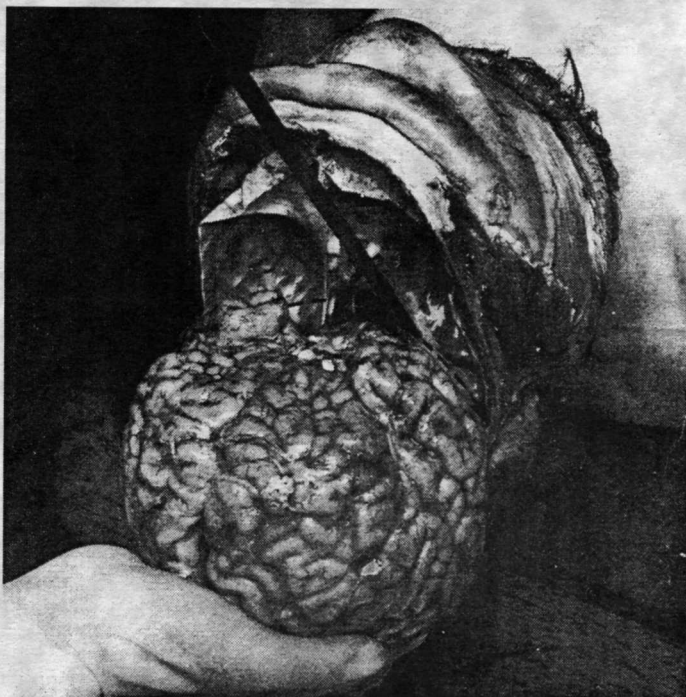
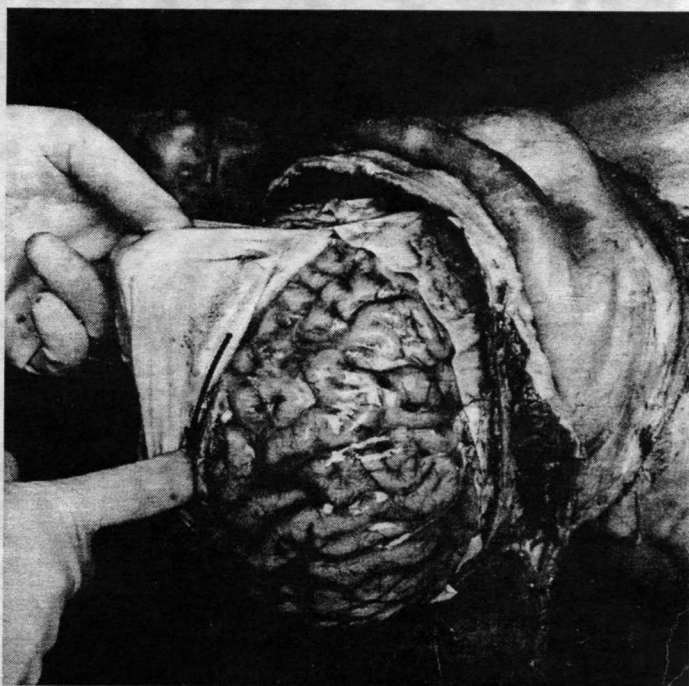
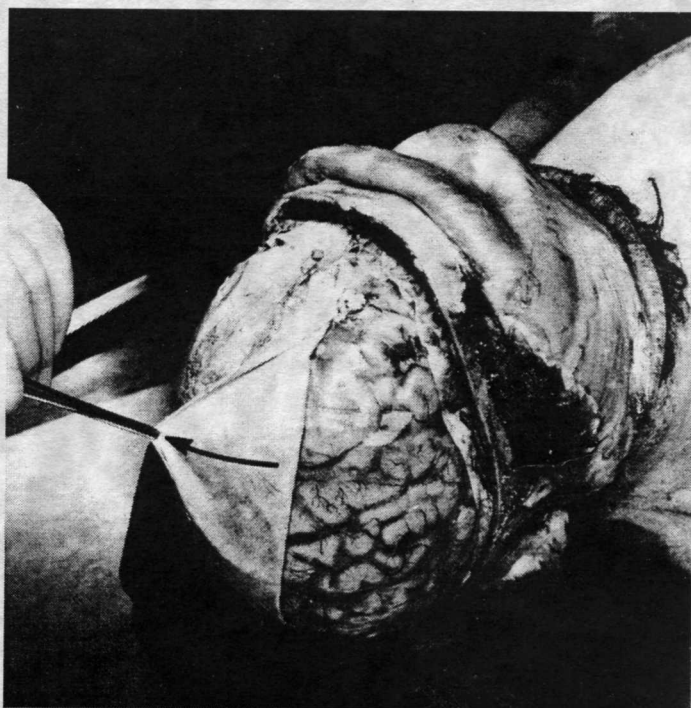




:necrophonie:

reviews #1



A totally partial & subjective viewpoint over period 2002 / 2003 / mid 2004. No descriptive sense nor technical knowledge nor references, not properly done, better not done. This is it anyway. Extensive as drastic waste of paper. But who cares my limited views over those records, my tastes, my little life... Of course the aim with reviews is mainly to receive tons of promos & sound as a judge out of pure self-sufficiency. Or maybe, to share a moment in time.

23 SKIDOO "The Culling Is Coming" CD (The Boutique Label – BOUCD 6604)

Although this is the grand opening, my very first review (as far as the alphabetical order is concerned, my own alphabet starting with "23" not "a"...), it's gonna be a short one. I won't be too descriptive but rather informative. 23 SKIDOO was a pioneering ritual/experimental act from the 80's occasionally featuring :93: David Tibet :93: The material on this CD was recorded in 1982 & remained unreleased until 2003. Those who already know 23 SKIDOO won't miss this. Still very relevant today. The 11 tracks are divided in 3 parts, "A winter ritual", "A summer rite", & "An autumn journey" closing the cycle & works as a reversed re-exploration of the previous parts/tracks. Gamelan & metal percussion, with track 3 "G-3 insemination" being the most accomplished, sounding like if you'd be in Bali.

AEOGA "Coav" CD (Aural Hypnox – AH 02)

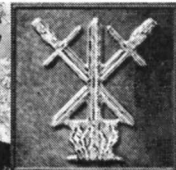
A quote from inside the cover: *"To exhaust mind and body in order to obtain a condition of non-consciousness and thus receive, realize and create material based on the concept of both primal and absent vision"*. This most definitely speaks to me. It could be a definition of what "atmospheric music" is all about, at least to my own comprehension/perception of it. Second reference on Aural Hypnox after HALO MANASH second full-length, & another brilliant release. Most definitely a label to follow closely, as closely as co-operator Blue Sector. Significant difference between the two labels is availability in time: Blue Sector so far is about CDr's in rather limited quantities, while Aural Hypnox goes with 1000 print run CDs. AEOGA is a new duo from northern Finland. Their sound is haunting atmospheric soundscapes with a prominent (spi)ritual content. No intermission, one 65'52" piece with eight parts. "Coav" is a slow, progressive abyssal drift. Certain passages permit to identify more distinctly some of what is involved in the sound; besides a prominent sepulchral droning base, guitar feedback, distant choir, sparse drum & cymbal, among other elements, are to be heard here & there. It has a rather different impact on the listener whether it is played day or night, I think more suitable for nighttime, or better, nightfall, but a daytime play has its specific effectiveness too. This is amazing for a debut release, astounding. Instantly superior project.

AFRICAN NOISE CORPORATION "Nelson In Sun City" EP (Robben Island Records – RIR 04)

Robben Island is a label meant to operate in South Africa, which could sound interesting, but in fact all the business is handled by Membrum Debile Propaganda in Germany. So it's maybe just some argument to justify the high prices that is generally asked for their products. Their first reference was a quickly sold out GREY WOLVES limited live LP, & then 7"s; all are limited to 111 or 188 copies. A bit too purposely profiled label if you ask me. Despite this criticism, I still must admit I enjoy this 7", not original but well done, efficiently aggressive. Heavy, thick power electronics sound, side A is more rhythmic, decent vocals; a bit short maybe. Side B is noisier & less structured, crunchily crackling sounds falling on your face. Cover artwork is nice. So all in all a 7" to check if it still can be found.

AGHIATRIAS "Epidaemia Vanitatis" CD (Integrated Music Records/Catch Arrow Recordings – Catch 043)

Side-project of SKROL, a bit in the same vein, although better. AGHIATRIAS had a CDr previously, titled "Field Mass", which was reasonably good. Still it has improved. Orchestral sounding, neo-classical with atmospheric edge, some would say with a "martial" feel. A bit of background vocals here & there, not too disturbing. The classic music background of Vladimir Hirsch is very prominent here, no surprise he has composed symphonies, orchestral suites, organ pieces, etc... You get an idea of the space where it has been recorded, it could almost be an exceptional concert take. It's all well done, much better than a lot of broader known projects of today who try to sound like big musicians with martial imageries but have very few musical abilities, & end being bombastic when not simply ridiculous. There is talent here. It raises images of almost deserted cities in eastern Europe, tension is in the air. The sparse appearance of a choir works very fine. But then I think there's still room for





improvement: boosting effects are repetitive, too often giving me the feeling that a composing recipe is systematically used, classic orchestras' gimmicks, sometimes getting monotonous. I would expect more tempo variations. Also it may lack a direction. Not bad though. From Prague, home of Ars Morta Universum which they are related to, a very worth mentioning organization & network that does a good job as for booking tours all around Europe, east & west. They deserve all support.

AGHIATRIAS "Regions Of Limen" CD (Epidemie Records – EPR 045)

Tom Saivon & Vladimir Hirsch are back. This new & third album is meant to be "devoted to the theme of subliminal sensual perception and its fictional musical application". Okay. But as far as I'm concerned, considering when & how I discovered AGHIATRIAS, their music will always remind me the streets of Prague in winter; a bit simplistic if not redundant as for giving an image... Orchestral soundscapes, neo-classic with a dark strength. Much superior to most of the so-called "contemporary music" cliques. The involvement of discreet voices samples, spoken words & chants add drama to the whole atmosphere, something narrative too. I still find some of the compositions a bit repetitive, but in case it was not clear in previous review: AGHIATRIAS work is of grand quality. This repetitive extent is like a language to learn, something to get used to so a common ground is defined & you can get into an exchange. A ceremonial dimension is more prominent in this new album. Sound take feels like being in a cathedral. Couple passages in different tracks integrate noise & electronic manipulations elements, which I think works rather well. More passages like this would be to my liking. Highlight in here for me would be 6th "Erratic zone: quadrans migrans", involving beautiful layers of atmospheric radiance together with small bells, AGHIATRIAS' typical sparse percussive stomp, short noise bursts,... Wonderful. My favorite AGHIATRIAS CD so far, perfect one to start with in case you haven't discovered their work yet.

ALLERSEELEN "Archaische Arbeiten" 2xLP's (Ahnstern 1)

Edition of 600; not to be confused with Aorta, ALLERSEELEN own label, or Kadmon past publication of the same name, Ahnstern is a collaboration between Aorta & Steinklang. Early 1989 recordings originally on tapes digitally remastered by Steinklang mainman. It is very reminiscent of the "Cruor" album, with tracks & sounds in common, but also some of other albums, in earlier versions or later used as sound source, the background "study" work from which originated all coming ALLERSEELEN. "Archaic" drums, guitar (effected or not), floating repetitive ambient sounds, incantations, hypnotic patterns, overall ritual dimension, more in a descending phase, post-ceremony, as a continuation of ZERO KAMA that was pre-ceremony/ceremony ascending phase. It's all quite pleasant but after a while I start to find there's not enough to fill a double LP. Better on another medium maybe. Anyway recommendable documentation.

AMON "Nona" 10" or MCD (Amplexus/Weird Amplexus – wax 07)

I'm not familiar with this Milanese project although often getting into the name. It's also been a long while since I last approached something on Amplexus. Well, with the discovery of this 10", I will hunt from now on every single thing I can by AMON, & now understand why AMON name is used often as a reference, comparison for deep atmospherics. Four tracks of lustmordian deep atmospherics, the cosmic amplitude mainly vibrating within bass/sub-bass/ultrabass spheres. Subtle tempo changes. Casual soft reverberations of high-pitched stellar accidents. Absolute & spectral presence of vast deserted spaces penetrating your soul. Among the purest, most essential atmospheric music around, which could with reason easily be integrated within the neighborhood of "contemporary musics". Most definitely fitting my tastes, which means nothing; in other words: indispensable reference.

ANENZEPHALIA "Die Sender Müssen Schweigen!" 10" (Power And Steel – PAS 15)

Absolutely an essential masterpiece, amongst my favorite records since its publication until today. There are projects that always remain above the rest & who, despite being cautiously labeled a genre they are supposed to belong to, keep on being surprising & explore new dimensions of sounds. Remember for instance the GENOCIDE ORGAN "The Truth Will Make You Free" album, which could have been a deception for those expecting something in the vein of "Remember", & was considered as a monument by others. This should be the case with this 10" too. Something that can hardly be labeled "PE" or "heavy electronics", unlike previous live CD on Death Factory (which has been a masterpiece too in case you didn't notice); dark sounds invest(igat)ing higher perspectives. "0 Störung 1 Signalegeber Fernmeldung Störung 0" side has a short intro, 5 seconds of ballad guitar evoking (to me) the naivete of sentimentalism, but no time to let your mind get into childish feelings. It evolves into a mixture of radio transmissions & very cold processed sounds to drown in grey urban landscapes, remember where you are. Then come slow high pitched frequencies that deeply penetrate your soul, & that disabused commanding voice; very profound is the sonic space designed. Side finishes with Dr Goebbels (is indoctrination so subliminal?) while a specific high pitched frequency remain in the air. Side 1 "Wahrnehmungskrieg Stille Sphären" has a similar noisier introduction & conclusion, prequel & sequel, in the middle of which most deadly sounds ever are developed, reaching a culminating magic hypnotic stage before urban neighborhoods arise again. All high pitched & so, so cold. The cover is unusually designed, with pictures of Berlin Alexanderplatz communications tower & a text in german about such towers & how the humans erecting them should aim higher (for the few I could understand). Still available, so get this if you already don't.

ANENZEPHALIA "Noehaem" LP or CD (Tesco Organisation 057/Zaetraom 01)

I am a bit deceived by the fact it's so short - a mere 36'29". Minimal cover. No title to each track, but parts, I to VIII. Enigmatic title & new own label name, some meta-language maybe? There's a main theme repeated in tracks I & VIII, intro & outro, giving the disc a somehow unified tone. This is ANENZEPHALIA clearly, desperate dark & cold atmospheres, a bit in the vein of their "Fragments Of Demise" LP on RRR from some years back. Although I was expecting something more in the vein of the previous 10", no deception as for what is featured in here, it is anyway outstanding, superior, truly essential material. My personal favourites:



tracks III & VII. Track III is a ritual piece from a specific dimension; morbid dive - abrupt return to verticality - diving again. Disciplinary beauty. Poison, venomous sounds to get addicted. No encephalon is needed to have soul.

ATRAX MORGUE "Death-Orgasm Connector" CD (Slaughter Productions – SPCD 31)

I'm not very familiar with ATRAX MORGUE long discography apart from the "Overcome" LP, the Murder Series 7" on Self Abuse, & couple tracks on compilations. A.M. seems to be a big thing for some people; I'm not one of those. Maybe I'm not "perverse" enough (ah ah), not one of the happy few sharing the ultimate supreme taste for "real pleasures"... All tracks, except the final one, leave me cold; sometimes too simple, or when there's good background sound or sharp pulsating notes that I could enjoy like on "Inside", "Poisonous mirror" or "I know what you need", there are systematically faintest vocals I don't like on top of it, effected breathings, sneers. It's all too mannered for me, trying to sound like a "maniac" & only sounding a bit fake all in all. But still titles are entertaining: "A nasty trick", "Just-a-toy", "I kill sex (again)"... & to temperate a bit all this severe criticism, I must admit that something is reached in last track "The game is closed": an irritating tone has been installed all through the CD, bit by bit putting a slight pressure inside you; then this last piece starts like the rest of the album, & all of a sudden, two minutes before the end, there's a strength appearing in the sound, shouts get more visceral, a liberation of diseased internal torments that needs to be exhaled at last, the revelation when being pushed to a wall & finally trapped. I think I could start to enjoy AM more if all tracks would reach this level.

AXON NEURON/VAGWA "Irreversible Neural Damage" LP (Klang Kontrol – KL 02)

A project from Rostock that gained popularity, often playing live in Germany, with very limited early tapes & CDr releases getting hunted & high priced. This one is limited to 250 copies (& a special edition of 10 copies between two wooden plates with photo) on a new belgian label. It's all a compilation of extracts from a 1997 tape. Mr Eisert of AN/V probably deserves the attention he grabs; being my first encounter with his work, I mostly like this record although I generally don't care for projects in that vein. Dark analogue electronics with samples, close to what LES JOYAUX DE LA PRINCESSE did couple years back. No surprise that it has been mastered by the guy of A CHALLENGE OF HONOUR. I tend to feel there are elements that have been too much used already, e.g. the statue on the cover looks like the same that was on the insert of RASTHOF DACHAU "Blut Und Boden", photographed from a different angle & with the sun behind; & first track on side B is just the epilogue of DEATH IN JUNE "She Said Destroy" version on "93 Dead Sunwheels" album with added emphatic melodic synths. Effective pounding parts.

AZOIKUM "Gossenfotze" CDr (Spatter – SP 002)

Previous AZOIKUM releases like e.g. the "Cunt" CD on Troniks amazed me, a project I've been keeping an eye on. This CDr is the second reference of a recent italian label, which follows a bit the same direction as Slaughter. Limited 100, in DVD case, a nice gore picture in front, & a drawing of a rotting cunt with worms on the back. Good release indeed; two first tracks are quite heavy electronics in sound, much effected buried vocals that have a strong presence. Third track "Slash yourself" speeds up a bit, pulsating textural noises with depth. Fourth track starts quieter, bit by bit gets harsher, with a bit of a "japnoise" touch, high-pitched chaos on strong bass, a factory vibe; 12'10": AZOIKUM is equally good with short & longer pieces. Next track has the kind of atmosphere AZOIKUM does well: something cold & detailed, which is noisy but with a bit distanced sound that gives you the feeling of being looking at a complex ensemble which you can survey completely in one sight. Another thing AZOIKUM is good at: very effected vocals that you have difficulties to identify as vocals. 7th track "Propaganda control" has a superposition of atmospheric ambience with distanced harsh noise, the kind to fully explore the deep psychic impact of noise when it's well done, also speeches in german with metallic echoes & reverb give some kind of a "mercury" dimension to it (in case such image makes some sense...); ending with a buried "Horst Wessel Lied". & three more good tracks, the last flirting with a softer kind of ambient noise. I appreciate AZOIKUM as a culmination of different "styles" that collide, giving harsh noise an atmospheric dimension, putting some heaviness in its power & vice-versa. An effective disc.

AZOIKUM "Tod" CDr (Slaughter Productions – SPCD 36)

On Slaughter this time, in DVD case again. Front cover design reminds a lot SLOGUN "Written In Blood"; there's a scatological picture illustrating 6th track "Obedience training" on the back that I like very much. I don't have much to add to the above descriptions, except maybe that some tracks have a more PE approach, especially 2nd "Scarborough rapist" & 4th "Todesengel" (a long 15'55" without any single weak moment). There is also more pulsating high-pitched & crispy textures. My own favorite in here may be 5th "Tod II" because of the droning vibrations on top that give a beautiful cavernous depth to it. Or must be 7th "Sunset slayer" because of the woman voice with terrible background diving sounds then cold processed man voice with powerful crescendo. Or brilliant 9th "Tod III", echoed ambient conclusion. Hard to point out. Both brutal & quiet, motionless & moving all directions, crude & subtle; cheer harsh ambiances. But also I feel a bit like my consideration for AZOIKUM is decreasing as it feels a bit like a collection of clichés. But still one of the best among the usual lot.

AZOIKUM "Menschenhass II – Retroactive Birth Control" CDr (L.White Records – LW 005)

First "Menschenhass" was Solipsism 09, a limited 100 copies CDr with notably last 34'13" "Stetiger Zerfall" that sounded static but was slowly bringing you to some deterritorialized rebirth. If this disc really is the continuation of first "Menschenhass", then you reborn in clearly power-noise territories. Strength is more direct, thicker structures, crispier: his sound has much evolved. Opening with some "death-industrial" almost hymn, then a perfect equilibrium between saturated & textural is found. The over-treated voice really does well. This first track "Retroactive birth control", along with 6th "To see them die", are the ones I prefer here personally. This 6th one has a feeling that reminds me a bit MACRONYMPHA "Shatterbrained" on the split CD w/GOVERNMENT ALPHA on



Mother Savage Noise Productions some years ago, mostly based on frequencies variations in full high-pitched climax, with added sample voices. I won't go into describing all other tracks, a lot of the elements aforementioned are here too, with a good production. Needless to say to be played at maximum volume to get punched right to where you belong by the awesome energy, & perceive all the details. Last track, aptly titled "Pervert vs. pervert", has some Peter Sotos radio interrogation featured. Nicely designed oversized cover; limited 200. Inductive.

AZOIKUM "Fuck You, Mr. President" (Mouth Records – mouthcdr 02/prolix series vol. 1) Limited 50, comes with button. Artworks on the cover are good, american propaganda posters from WWII or something, with new slogans dealing with nowadays situation. Dedicated to George Walker Bush, about the intervention in Iraq. One 20'54" track, showing again his talent with long pieces. Once more, I'd repeat that I consider AZOIKUM not definitely original, but very well worth your attention if you're into power-noise. Good job. Deleted.

AZOIKUM "Ropemaster - Dedicated To Gerard John Schaefer" LP (Blade Records – wmda 047) Limited 200. Serial killer theme & black/red cover makes me think it could be a Case History, a part of Self Abuse's Murder Series, but it's an LP not an EP. Then what? Here we get all AZOIKUM aforementioned elements. This is colder than previous ones; atmosphere & graphics fit the subject well. Lyrics are based on poems & short stories written by G.J.Schaefer, & probably what I prefer in this album is the vocals, their tone, how they are distorted & effected. Sound is all well done the way he knows to do. But I'd expect more evolution, being surprised, & I'm not. I start to think AZOIKUM is too prolific. Good one anyway. An LP on Blade is much better than a CDr as Emilio Crescenzi is not indulging with "special packages"; we are grateful. Couple more productions & Blade is stopping.

AZOIKUM "A Collection Of Corpses: Volume 1" 5 CDr's set (Mouth Records – mouthcdr 08) Limited 150. Mine is 111, it's late april (2004), & Mouth productions have a tendency to get sold out fast. 4 of the CDr's are re-releases of C60 tapes from 1997/1998 on Chaos Tapes Inc (which I think was AZOIKUM's own label, busy man who did/does project NABENERDE & label Verbrannte Erde too), 3 of them were limited to 50 copies & one to 25 copies; the 5th CDr is a recollection of compilations tracks along with unreleased ones. Thick white cardboard box with black & red stickers wraps the 5 discs all with their own thin white cardboard cover, front & back stickers on them feature tracklisting on front & the original tape cover on back. First CDr is "Wahnsinn", I think mostly keyboards-based. Very distorted vocals appear in 5th track "Kollaps" & 6th "Misanthrop". So surprising 7th track "Isolation", melodic stuff with neo-classic extent, quite a contrast. "Zwang" is next featuring a movie sample ("...this is a man who dedicated his life to making money..."), used by PROPERGOL too. Atmospheric dimension in couple tracks, e.g. 9th "Wahnsinn II", & 10th "Resignation", superbly closing. Not as dense as his latest works, simpler, but already harsh & potent; the ingredient that retains my attention the most is the ultrabass that makes everything vibrate around. If these were his first ever recordings as AZOIKUM it's no surprise he kept going on with this project & had offers from many labels. Second CDr is "Funny Games", more heavy electronics-oriented with quite analog sound. I have the feel it could be harsher, more brutal, but purposely kept tempered. My fave in here could be 7th "Fierce hate" that gets physical. Third CDr is "Dedicated To Jeffrey Dahmer", which at the times was the most limited of early AZOIKUM tapes, only 25 copies made. Somber power atmospheric & lo-fi harsh noise with bass prominence & high-pitched frequencies. The Milwaukee cannibal is not the only character featured as 2nd track guests Myra Hindley & Ian Brady. 8th & last "Bizarrr" is 20'50" long, I think the first published of those long tracks that AZOIKUM revealed himself to be good at. Fourth CDr is "Mentally III", well named as the sounds involved have a psycho dimension. Heavy, power, harsh, atmospheric electronics are all perfectly blended together. To me the most achieved of the early tapes, AZOIKUM finds own style, not a single weak moment & couple highlights in here. 4th track is titled "Azoikum": the generic song or wot? 8th & final track "Mentally III II" is again one of those excellent long (18'07") pieces; some could consider such tracks are purposely made to fill a time length, which I've heard, but then this is exceptional filling: this one I consider a reference, a standard of power atmospheric. Fifth CDr "Decayed And Fresh" has compilations features from labels Live Bait Recordings, Verbrannte Erde Productions, L.S.D.O., L.White, Objective/Subjective, & Steinklang, as well as unreleased tracks, so. I don't know whether it's exhaustive or not on the compilations front, but it seems like for what I know. We do not get information on the recording times of the unreleased tracks; they mostly sound recent. 7th "Sunset slayer" is said to be previously unreleased, but it was featured on the "Tod" CDr on Slaughter. Anyway the mastering is totally different: more bass focused here, better sound quality but some of the high-pitched frequencies & voice samples are lost in the background; mix both versions together & you get the real track I guess. Again excellent material, couple highlights. Very interesting to have the genesis of this project so well documented. Not just a document but a great extensive set. I have to correct what I said in previous review: might he remain as prolific.

BAND OF PAIN "¿Qué Amiga?" CD (Cold Spring Records – CSR 43) His 5th album. I was not aware of BAND OF PAIN at the times of "Reculver" & before, but was interested to discover. Then came "Sacred Flesh", a motion pictures soundtrack, which I finally purchased despite cover design - something like commercial fetish. I can say that it's an obvious example of what I dislike when we come to consider what is called "ambient", might it or not be "dark": monotone, boring. So I could have been going on ignoring the work of Steve Pittis. Hopefully I have not done that mistake as this latest CDr is excellent. Let me point out that the differences between "Sacred Flesh" & "¿Qué Amiga?" are exactly what I think the differences between ambient & atmospheric are. Start is immediately catching, ritual tone, space is deep, dense hypnotic loops in the background that have no time to install, some neo-classic floating melody with a narrative voice. Hard to hear, but 2nd track "The stranger" has Arthur Shawcross



words featured; sometimes slower, then fast, short parts evolving into something else, well constructed. 3rd I could consider as blatant basic "just ambient", but the way it's put together & organized works perfectly. This is not lame "ambient", but something utterly superior. It ends with a unique maintained note that rises & stops abruptly: not new but well done. Next is "November 1970", with somber "neo-classic" part that works fine. Absolutely the best as far as I'm concerned on this album is last 20'31" long track "Panic in Mathraki": starting with sparse piano notes, soft spacey atmospherics slowly develop, to bit by bit reach a grand culmination of profound orchestral tone with far away half wolves/half human laments, buried choir, something spectral. Mesmerizing. A ghostly presence.

BARDOSENETICUBE "Biosphere" CDr (Ultra – UCD 14)

I don't purchase french Athanor label productions, so I don't know the "Necklace" & "The Other Heaven" CDs. Limited 150 nicely packaged disc, full color cover. A duo from St Petersburg in Russia, that has made a name abroad. The last part of a trilogy; previous "Technosphere" & "Geosphere", on Ultra too, were great releases I liked much, mixing dark atmospheres, natural & concrete soundscapes, & noisier moments, with much deepness all the way. This third one is good too. "Death-ambient" with a vibrating amplitude that reaches physical levels, the portion of space defined in this very cave gets disturbed by reverberated concrete incidents. It's very fluid, could seem peaceful, but this is just a momentary feeling: more intensity occur here & there that marks a matured malaise. After some animal guttural textures in short 5th sequence convoking instincts, human technologies are back in 6th long (20'20") sequence, electricity is in the air: boat horn, radio transmissions, interference, bass saturation. Floating or drowning?

BARDOSENETICUBE "Rain In June" EP (Drone Records – DR 59)

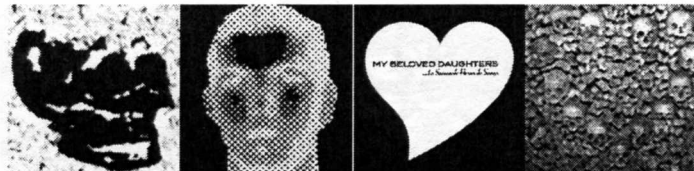
The two pieces on this 7" even have something more than the CDr reviewed above. Blend of deep atmospherics & concrete sounds, I even suspect a bass to be there. A very nice reverberated metallic drone is enriching all side A. Tension all along, & somewhere a "ritual" dimension. Side B has a more ambient element, a subtle soft melody, with wonderful slowly falling perforating noise & deep sea breathe not too far behind, some distant voices; a reminiscence of the metallic drone of side A. But what is, I think, really outstanding is this falling perforating sound, truly brilliant: the art of noise is one of the most demanding. The bit naive melody doesn't fuck up at all the qualities of this track, on the contrary it creates an immediate response in my fibers; a quality of emotion I encountered in ÖND too. One more excellent Drone for Stefan Knappe, a now long tradition of discovering new, or picking up already revealed talents that never got exhausted. Nice disc, mixture of white & black vinyl.

BARRIKAD / HYDRA & DEATH SQUAD "Entropic Society / Neurology 2" 10"

(Segerhuva – seger 7) A posthumous release as Gregory Scott, who did HYDRA, & previously was in legendary pioneering american PE unit FINAL SOLUTION, died on the 9th of september 2003. Rest in peace. It puts me in some uncomfortable position doing this review, having to be more solemn than usually. Sure, this 10" is to be considered a "must have", also if you consider that these were the last ever recordings of Michael Contreras under the DEATH SQUAD moniker. First "Neurology" was a DEATH SQUAD/HYDRA split tape issued on Spastik Soniks in 1994. HYDRA & DEATH SQUAD side has a very impressive & awesome power in it. Rumbling opening arises, the sound of your heart is the sound of your brain. Cold distressed atmosphere develops, if you knew DEATH SQUAD CD's you know what to expect; I think this one really makes the link between DEATH SQUAD work & his actual sound as MK9. Then come Greg Scott vocals, bit effected, fitting so perfectly in there. The lyrics are texts written by a psychiatric patient diagnosed as paranoid schizophrenic. I won't describe too much as you're going to buy this record & listen anyway, with all the respect it deserves. BARRIKAD side opens with an abrasive high-pitched attack, relentless aggression with track 2, a noisy pattern comes in all this dirt & leaves. No time for a weak part, it's all dense & well-driven, speed & to the point. Some "vocals" & samples on track 3, reminiscences of an afternoon lost in front of TV, like so many other lost times, soundtrack for the waste of your life. Since BARRIKAD appearance on Open Wound "Transmissions Of Hatred" compilation CDr, & the "Here We Come" CDr on Freak Animal Records that followed, I think BARRIKAD has shown the world his great potential, & it's getting even harsher. I think this split 10" is well thought & calibrated, as the BARRIKAD side would remind a bit me of earlier DEATH SQUAD tapes on Spastik Soniks. Check the insert texts. :IN MEMORIAM:

BASTARD NOISE / CHRISTIAN RENOU "Brainstorming" CD (Desolation House)

This Release Records sublabel has great tastes. I was wondering what such a collaboration could be like, & no deception: it efficiently works. I must say that I am more familiar with CHRISTIAN RENOU work than I am with BASTARD NOISE. B.N. has a very long career & discography behind; was it due to lack of interest, or doubting every record could be good when a project is so prolific, or maybe because of the MAN IS THE BASTARD past of B.N., I don't know, but despite reading many positive reviews, & couple interviews than would indicate me this could be a project for me to enjoy, I've never been that attracted. Still I remember a collaboration (or was it a split?) CD with BIZARRE UPROAR that I liked, but that's about it. Then CHRISTIAN RENOU, previously known as BRUME, has an even longer career behind, a national pride (ah!) for all french, & a big amount of successful collaborations. It seems like he's able to collaborate sound with anyone & it's always going to work. "Brainstorming" opens with some shouting punky vocals for short, something to give me a bad impression first, but I am quickly reassured; what I would dislike in e.g. LOCKWELD is not present here. Whole CD is great. Good fusion of atmospheric passages & noisier parts, a lot of metallic sounds. It's a bit possible to guess who contributed what, especially since after tracks titles on the cover is indicated (BN+CR) -first & last- or (CR+BN) -the rest; so the first & last ones do a more chaotic introduction & conclusion, four quieter ones in between, giving a journey feeling all over. Step out of urban reality & come back. My favorite would be third "Sodium annethal". A disc of maieutics.



BASTARD NOISE ORDER. CD (Freak Animal Records – Freak-CD 016)

Freak Animal Rec. is a label I follow as closely as I can. Another BASTARD NOISE collaboration, this time with finnish ORDER., previously known with one good 7" "Do Not Breed. Get Castrated." on Freak Animal too. No titles, minimal cover artwork with "BASTARD NOISE ORDER." black on black prints all over, sealed by a grey cardboard ribbon with the informations & credits, a presentation to make you wonder what's inside. First 4 tracks are all equally efficient, massive bass, crispy sounds, high-pitched frequencies, I think a lot of keyboard molesting has been perpetrated to obtain this result. I cannot exactly say "dense wall of noise" as I find it subtler than pure harsh noise, not that it is so structured, but probably because of the actual textures of the sounds. Track 5 is much softer, tiny crystal wind with a crescendo of distant rhythm. Track 6 has a ritual feel, slowly rising until short rawness & on with track 7, a windy sound not unlike didgeridoo prepares you to the coming back of frantic noise blast, & more synths abuse. Track 8, my fave in here, opens with somber reverberated stomping with complex detailed small sounds & bit by bit an atmospheric sound invade the place until great harsh noise erase that very place. Some more complex (digital?) small noises to add to the confusion. This is a killer final, with well-constructed variations. A rather recommended CD of true harsh atmospheric noise.

BESTIA CENTAURI "The Antediluvian Earth" CDr (Another Friendly Edition)

This is a project I worship much. Among the most spaced out music to be experienced in the present times. Material here is from the same period as "Ubbosathla" on Somnambulant (ex-Corps). Globular, liquid specters floating all around you in immensely deep, superior, atmospherics, evoking a wide galactic sight. Occasional surreal choirs-like sounds with something of LIGETI I'd say. The backcover features a quote from the Order of Nine Angles; here's an extract from it: *"According to tradition, the Dark Gods are waiting, in what may be described as a parallel universe, to return to Earth, and thus our spatial, causal universe. (...) The intrusion of these entities into our universe takes many forms (...)"*. Here's one of the possible forms, or at least, a preparation, the announcement of things to come, not in a "prophetic" way but a detached, almost serene proposal. BC should become a famous & well-known project at the same level as some of the big names (which you can easily determine yourself), & if this does not happen in the future, I could loose the few consideration I have for the taste of the so-called "public". Why the fuck is such a masterpiece only a CDr? Absolute nonsense to me, this would deserve a regular CD. Limited 150, so hurry up. This should be re-released in couple years when the CDr will be sold out for long, & BC would have become widely recognized as he deserves. Why wait? Today is now.

BLACK LIGHT ORCHESTRA "Great American Death Machine" CDr (L.White Records – LW 008)

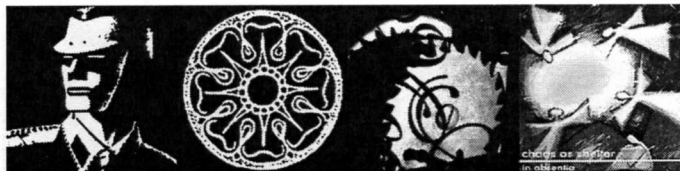
I've read couple reviews of BLACK LIGHT ORCHESTRA earlier works that were far from being positive. Well, has there been such an evolution, or are tracks better selected, I don't know, but this isn't that bad, & even tends to be good. Okay, don't expect exceptional originality in themes (mainly about american imperialism), sound (a lot of samples, loops, soft harsh sequences, some rhythms, occasional weirdness by the end) or graphics (although the package is actually nice, try it negative), but it's all effective, samples well placed & judiciously chosen, never reaching a point of transcendental tour de force but entertaining enough to capture my attention & enjoy. Most tracks are rather short, my faves amongst them must be "Holy War" & "When madness started". B.L.O. is M. Mütlitz, who's also active under the IRON YOUTH & BLANK BANNER monikers; B.L.O. is less "à la GREY WOLVES" than IRON YOUTH, less chaotic, more structured than BLANK BANNER, & it's a project with potential I'll keep an eye on in the future. Limited 200.

BLOD "My Beloved Daughters" CD (Segerhuva – seger 6)

There has been this "Romantic And Deranged" 7" by Jesper Forselius, the sick mind responsible for doing BLOD, which was the second reference on Segerhuva. I liked the relentless noise & sexual content in it. This new full length doesn't deceive: it's still relentless harsh noise, brutal, succinct, concise, to the point. Taste of old grindcore contest, 18 tracks in 29 minutes, average track length is about 1'30". Feels like japanese noise bloom, & these days being less into noise made in the land of the rising sun than I used to be, listening to BLOD gives me a little taste of nostalgia. It reminds this feeling of confronting a crazed beast hungry for sound orgy wildly devastating all that could possibly come along its way I had when I first discovered MERZBOW for instance. I think the strength of the record comes from the succession of the tracks, the oneness in sound from one track to the other, & how tracks end abruptly giving the opportunity to hear for half a second how the machines stop, their remaining very echo in the silence coming next (rather superior result than cutting or fading in the middle of an ongoing sequence). This noise barrage reaches a physical level. Conclusion is some young girl singing that movie score song from "Titanic", funny. Then I regret a lack of samples adding to the sexual extent of it all. Anyway good & effective harsh noise disc.

BLOODBBOX "Sunday Sacrifice" business card CDr (Troniks – PACrec 34)

What a deception this is only a business card... Those 5'36" are so intense & catching that you just wish it'd continue... So when it's over, play again, & after that play it again, & one more time... That's what I did when I received it. As a reminder, BLOODBBOX is the solo-project of Michael J.V. Hensley, one half of YEN POX. BLOODBBOX CD "A World Of Hurt" on Malignant (& Katyn) was already an excellent one; this is even better, for what it's worth comparing a full length & a business card. Droning atmospherics in a perpetual flux/reflux movement with loops of majestic classic instruments. Music slowly develops & evolves like in a dream. Is this "dark"? Well, I'd say "oceanic" would be a more appropriate word. Once the deep path revealed by this track has been opened it lasts forever; a channeling of subliminal fluids. Magnificent! Let's hope it won't take too long for Mr Hensley until he publishes a new BLOODBBOX full-length, as it could be a real cult record. Limited 55. Deleted? As usual with PACrec... & subscribing to the PACrec newlist will not guarantee you won't miss any more of those as some get sold out



within some hours; retrospective compilations someday would be very likely.

BRETHREN "Within Death You Will Be Free" CDr (Open Wound)

This is rough, this is loud. Full force. The sound is brutally aggressive, power electronics at their best, high-pitched terror, looped noise, whirlwind of larsens, bulldozer bass. Use of synths here & there that reminds me their use by THE GREY WOLVES. The vocals are strong, distorted the way I like them, sometimes shouted, sometimes spitted, pure puke of hate. The introductory speeches of some tracks retain all attention ("Swarm of ignorance"). Hard to point out a fave in there; second version of "Freedom", or "Cold ignorance" maybe? Live takes from three live shows in 2002, excellent sound quality, this is not some crap bootleg. Disc ends abruptly due to the amplifier overheating during a show. A piece of fury that should not be missed, a documentation of how good PE performances can sometimes be. High expectations on upcoming full-length on Mouth Records.

BRIGHTER DEATH NOW "Why" 12" (Jinx)

After CRASS on the "May All Be Dead" double LP, now comes the turn of DISCHARGE. What next? DISORDER? GBH? Roger Karmanik sure was a punk, going to ANTI-CIMEX gigs or wot... We are closer to treatment than homage, as slogans & titles are twisted from simplistic "political" statements to personal expressions of perversion - a truer negativity, the one to be actively explored & not passively suffered. "In order to satisfy my mania...your life is squandered". Excellent as usual with BDN, blend of "death industrial" & power electronics; I think this one is close to "Obsessis" as for the sound, with more chaotic edge, & not too far from catching again the grandeur of "Innerwar". Beautiful b/w cover, with the embossed logo which is now an habit. Still outstanding.

BRUTUM FULMEN "Flesh Of The Moon" CD (Crippled Intellect Productions – C.I.P. CD 07)

"Musique Concrète: A recorded montage of natural sounds, often electronically modified and presented as a musical composition." A definition that is featured on the cover, fitting well. Although I'd rather call this all "atmospheric" instead of "concrete". Okay, "atmospheric" is a word I probably overuse & gargle with, but I find it the most evocative. Precise. Specific. Here is a collection of atmospheres, deep, dark, often minimal & almost silent, only disturbed by bits of small sounds evoking micro worlds within a macro space. Molecules. Liquid. Intriguing to read which material has been used to generate the sounds: manual typewriters, vacuum tube amp feedback, 50 plastic forks, stamped vinyl, refrigerator door hinge, broken music box in a cardboard Xmas tree, aluminium radiators innards,... Field recordings. Computer data files converted into audio files. So, this actually is concrete music, one of the best in the genre I've ever heard. Crippled Intellect, VERTONEN own, is a label I enjoy, with in the past great atmospheric productions like CRAWL UNIT "Everyone Gets What They Deserve" CD, CRAWL UNIT/VERTONEN split 7", also BRUTUM FULMEN is a rare project I worship too, their first split CDr & "Moon Boot Puncture" 7" were excellent, so I was looking forward for the meeting of both. No deception.

CHAOS AS SHELTER "Message" 3" CDr (Harmonie/Taalem – alm 9)

Harmonie/Taalem is a small french label that is not so new as it seems: there was in the past "Nouvelles Harmonies", a good zine in french mainly dedicated to ambient, ritual, atmospheric stuff, that tried to turn to something bigger, "Ellipse", & sadly the charm was over. At these times they were publishing tapes & CD too as Harmonie. For what I know, there is only one person left of past Harmonie, & that is Harmonie/ Taalem. Definately someone with taste so far. This CHAOS AS SHELTER 3" is no exception. A 20'20" long journey into dense abyssal atmospherics; taste of conflict, a radio-transmitter spelling letters is trying to reach someone during the whole piece, never receiving reply. A cold monotone call in a desert of frequencies. Often 3"s give you the feeling you're not having enough, but sometimes it's perfect, which is the case here as this piece stands by itself & could have been drowned in a full-length. So C.A.S. followers will not miss this. & the perfect companion to the disc following by the way.

CHAOS AS SHELTER "Dead Air Broadcasts" CD (Immanence Records / DTA Records)

Noisier than what I'd expect from C.A.S., like a big collection of radio transmissions, short & longwave frequencies emissions, residual & machinery sounds. More intense, atmospheric passages, but on the main rather calm. On the whole a very interior feel, trapped in a shelter looking for an exterior sign of life. Then it's not necessarily "dark" or "cold", rather mechanic. It gets subtly more emotional with broadcast 6, broadcast 8 integrates some oriental song, broadcast 10 & last is ultimately static during 18'32". All in all I preferred first C.A.S. discs, but this one is excellent for specific moments, like concentrating, or walking at night in industrial areas. & it works rather fine coupled together with TV transmissions.

CHAOS AS SHELTER "In Absentia" CDr (Blade Records – wmda 035)

So far my favorite CHAOS AS SHELTER album has been "In The Shelter Of Chaos" on The Rectrix. I enjoyed the double CD "Midnight Prayer / Illusion" on Crowd Control Activities too. But I was not into hunting every single production of Vadim Gusis, as I got the feeling he was getting too prolific in too short times, so maybe not everything would be exceptional & could get repetitive. I could have been wrong, as I'm quite pleased getting immersed in this one, discovering new dimensions that were not in the previously experienced CHAOS AS SHELTER. Start is immediately catching, reverberated high-pitched constellations penetrating your mind. Post-bells, ritual droning meditation, diamonds put into music. It all evolves in calmness until 5th "Megiddo", a more nervous one. Then it's quiet again, always so dreamlike, spiritual, & a certain darkness is not absent. Perfect when in a peaceful interrogative mood. My only criticism goes towards those (By) Blade special packages: most often too cheap looking. Limited 120.

THE CHERRY POINT "Superstar '84" 7" (Troniks – TRO 39)

Phil Blankenship offshoot, of LHD/Troniks/PACrec fame, that I recently discovered on the "Bitmapping" 2CDs compilation with a track that amazed me. Another goddamn conceptual piece of plastic, as one side is silent although a groove is cut



on it. You can try with highest volume, pay maximum attention, there just is nothing, or rather there is the sound of the pickup head rubbing the vinyl surface, which is already something. Maybe it's just that it's cheaper to have a side with an empty groove instead of blank vinyl? Other side is devastating the silence previously experienced. Play at 45rpm. Intense noise. Fuckin' harsh. Relentless. Avalanche in the background, violent outbursts, distinct sequences. Some loud buried vocals by the end. Despite those vocals, MACRONYPHA definitely comes to mind. Tough. Limited 152, deleted.

THE CHERRY POINT + JOHN WIESE "Pyramid Suites" 7" (Troniks - TRO 83)
Again one empty cut side; could I suggest it'd have been fair to do a double-sided EP with this one & the one above together instead of two one-sided 7"s? Or maybe the purpose is to fill Troniks' releases catalogue with as much references as possible, which I can't complain about as I've enjoyed all I've heard from Troniks so far. Cover is minimal, white labels, 45rpm. The kind of object you'd easily ignore if encountering in a record store. Actually this would be a mistake to do so. Two distinct parts, for what I know of their respective work I think it's THE CHERRY POINT opening & then J.WIESE, & not a collaboration as I thought first. One of the best CHERRY POINTS I've heard until now, harshest noise, crushing holocaust, fierce; I feel a voice could have been used as primitive sound source. No break, second part is made of globular glitches. Immediate landing after too fast take off - up & down, which is why they named it "Pyramid suites"? Limited 162, sold out.

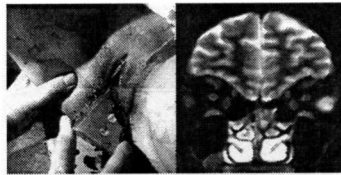
THE CHERRY POINT "Rain Turns To Blood 1987" 3"CDr (Mouth Records - mouthcdr 07/prolix series vol. 4) Limited 50, deleted. Comes wrapped in pink gift paper with pink ribbons & a pink button. One of the best object/package I've seen in a while; perfect kitsch, sweet as candy. So nice that you hesitate long before you get to open it. & actually it would be a terrible mistake not to open it as the disc itself contains excellent material: solid harsh noise in a MACRO vein with power elements. Not of the densest nature, nonetheless complex & very strong. There's sometimes an high pitched sound perforating its way behind the loudness that pulls your mind back, hypnotic, something like a ketamine snort effect. Only one track but with raw cuts so there are different parts; no room for silence. This is the kind of harsh noise I really admire as I feel there's something "atmospheric" in it, shifting the space around wherever it could be played, creating a sonic vapor all around you. Something to play in the corridors of an overcrowded subway.

CHRISTIAN RENOU "Fragments And Articulations" CD (Ground Fault Recordings - GF 023) Since he stopped his work under the BRUME moniker, CHRISTIAN RENOU remained as prolific. One of the most pioneering & interesting french sound creator, if not the one, for a very long time. "Fragments & Articulations" comes in three parts. Part one has me a bit irritated over the first 13 minutes due to the presence of "jazzy" drum/cymbals over good atmospheric sounds to which they add nothing; maybe the purpose is to fix an element of reminiscence so that the vibrations develop from there & the voyage begins. The cover explains that this drum part, from a band called URIA in 1982, has been the basic sound source for the whole 25'06". Okay. Then the rest of the album is great. Part two is a decomposed field recording through an old computer with damaged processor, good result. Part three is processed through computer frequencies of a home-made Galena receiver. Loud moments & quieter ones, it would in parts remind me of the best ARTIFICIAL MEMORY TRACE, with whom he collaborated couple years back. Captivating one. Mr RENOU uses very much this technique of confronting old & newer generations of technologies in a very successful way; that makes me wonder what his workroom/home studio can look like; a museum maybe... Soundscapes on this CD are superb, so for those who still don't know his work it is the best way to discover.

CHRISTIAN RENOU "7 Kisses" CD (EE Tapes - EE 02)

Quieter than previous one. Still first track could indicate it's not going to be peaceful, but it's a wrong indication. After the blasting opening, long droning pieces develop, electrons frictions, high-pitched pierces, crescendos & descents, short sequences of low technologies manifestations. No break, each intermission is followed by another, seven in all; each kiss is a transport. Somewhere in the middle of the third, a massive noise drone starting to rise is almost immediately shut down: we are doomed to remain in some grey zone. Some sounds in fifth reminds me the sound of my scanner (fascinating comment isn't it...). Tone of the whole disc is almost cavernous. Pleasant confinement, there's a lot of space within. The cover mentions: "These recordings were the first experiments made with old, defective and more recent computers. No analog stuff used". Successful experiments. Very secondary track, but still I mention: CD is housed in a 7" cover; why not, but that kind of thing I don't like too much personally (even worse: CD's that were housed in 12" covers), it generally ends up with the CD in a file box, & the cover archived somewhere in far away, forgotten areas behind all other 7"s, getting bit by bit damaged. Still, it allows more space on cover for graphic arts, but useless for such all-black minimalism. To be noticed that EE Tapes have issued it, a dedicated belgian label with true D.I.Y. ethics that, amongst other things, published the first CDr edition of DIETER MÜH "Cari Saluti" before it's been reprinted on Tesco's Functional. They also organize a yearly festival in St Nikolaas, Belgium, which is a nice thing to go, even if line-up is not always totally to my tastes. Support!

CHRISTIAN RENOU / ANEMONE TUBE "Transference" CD (Auf Abwegen - aatp 012) A rather interesting collaboration. ANEMONE TUBE always had it, & with previous "Existence" CD also on Auf Abwegen, Stephan Hanser's sound work reached a point of originality that made me wonder what would come next. Here he also features graphic design, a dynamic structure of straight lines, superior Optical Art, on a big folded square sheet that is the cover. Apart from sound & graphic designs, he seems to be a talented writer too, check the theoretical statement inside the cover. A complete creator. Sound wise, he supplied the basic structures & sounds, while Mr Renou was responsible for deconstructing, reconstructing, adding electronics & tapes, final mixing, mastering.



There are a lot of elements, atmospheres, in common with "7 Kisses" above, although with a somehow more sky/liquid touch maybe. The world around you has been deserted. There's often cohabitation of quiet & louder sequences in each part. Like graphic design on the cover, there are the ingredients of stasis but it never gets static. Couple surprises: the loop at the start of part 3, part 6 is rhythmic. Anyone with slightest interest for atmospheric sounds should enjoy this.

CLINIC OF TORTURE "Perversion Bizar" 3"CDr (Freak Animal Records - Freak Animal 2003) Limited 70. C.O.T. is another manifestation of Mikko Aspa (GRUNT, NICOLE 12, ALCHEMY OF THE 20TH CENTURY, Freak Animal, iDegenerate!). The cover reminds us that this stakhanovist is also doing CF Prod & Erotic Perversion magazine (highly recommended - visit: www.cfprod.com): pics of a large triangular object with glued thumbtacks all around penetrating a shaved tight vagina; blood flows. In the past I enjoyed "Whip And Pierce" LP & "Clinic Of Torture" CDr, but was not 100% convinced. The strength that was previously lacking a bit is present here: sadistic heavy noise full of pulsed analog saturations, larsen whipping, bass strangulations, metal spanking. Still filled with women moans, hard SM session samples. 6 (untitled) tracks within 18'31": to the point, unadorned. There are quite some people pretending & posturing in evocations of things they ignore; this is not the case here. Sadistic electronics. Perfect sound & subject matter alliance. Best C.O.T. so far. More!

CLOAMA "Neuroscan Organization" LP (Spatter/By Blade - SPV 002/ wmda 037) CLOAMA is Jasse Tuukki, one half of STROM.ec. His "Provokaattori" EP has previously pleased me on now defunct L.S.D.Organisation label; well I'm too with this LP. Very original, creative, imaginative work. Unpredictable, hard to securely stamp with some prefixed label; I'd say "experimental", atmospheric on the whole, but with an harsh dimension too. Subtle harshness, floating parts get bit by bit into structure. A bit of a LAW influence in there I'd say, although I'm surely wrong; it could also remind me a little bit of CONTAGIOUS ORGASM "Seeking Sensation Scale Music" LP on Praxis Dr Bearmann in some parts, due to superposing of multiple reverberated sounds, but this comparison is nothing but very personal. Sound sources are from a wide spectrum & result is always fine. Something like a state of uncertainty or cautious approach in the whole album. 4 tracks in all, the two on side B were recorded live (Oulu, Finland, 2002), which you wouldn't guess if it was not written on the cover, as the sound quality is much more than correct. Frontcover black & white pic is nice, a neuroscan. Definitely an LP to get. After all those positive comments, I should add that CLOAMA is still in the "great potential" category for me, & very few is missing so that he jumps in the "masterpiece" category. Next time for sure.

CLUB MORAL "Instruments Of Attraction I: Cerebrale Pathologie" 10" (Kapellmeister Grammofon 03) Flemish Kapellmeesters are a bunch of people I like, they have a great DJ among them, & once in a while set up interesting events in Belgium. Their first reference, the "Wenn Alle Brüder Schweigen" compilation 10" featuring INADE, OPERATION CLEANSWEEP, ANENZEPHALIA, GENOCIDE ORGAN, CON-DOM & DER BLUTHARSCH was something memorable even if some out of this solid line-up featured material a bit below their usual level. I have no idea whatever has been Kapellmeister 02. Now they are back with re-issuing legendary works by Antwerp pioneers Danny Devos & Anne-Mie Van Kerckhoven, aka CLUB MORAL. Such a fair thing they have done. Some of the tracks featured in here I had already, but on tapes with a rather inferior sound quality; it's all re-mastered for this vinyl celebration of 22 (now 23) years of existence. Nice backcover picture of a woman (Anne-Mie?) haircut with scissors, spirited talented text on frontcover & in the accompanying booklet, summing up their career in an interesting way. I will not go into describing the tracks featured on the record as it is definitely a must have, so you're going to discover, or re-discover, those 7 tracks. They all date from 1983-1985, & haven't aged a single bit. This 10" is the first chapter of the series. CLUB MORAL should be worldwide known, & if it's not the case already, let's hope the series will resolve this serious lack. I wish incredible "Felix Culpa", that was on the mythic "L'Enfer Est Intime" compilation LP, will be featured on upcoming "Instruments Of Attraction"... In the meantime, there's a rumor of a very recent private live manifestation in Antwerp to be issued on CD that should come out soon.

C.O.CASPAR "Pass The Times" CD (Hau Ruck! - HR! 41)

67 years old Berlin based H. CASPAR is not a very prolific artist, probably with reason. Couple years back, his "Chants Of Change" CD on Tesco was a masterpiece, with incredible tracks like last "From beyond" that remained in my mind & kept following me ever since. Then in 98, TOY BIZARRE's label Kaon issued CD "Thus Long Lights Light", which was, for me, a little bit of a deception. I saw him live in the meantime & enjoyed. So I didn't really know what to expect from this one. By first sight, cover design is not very good, as often in his case I'd say. The tracks titles are just their time length; intrigued to discover the disc. Track one makes you wonder what's wrong with your CD player, anxiety, but just relax, no technical problem, it's actually just what the track sounds like. A distorted piece sometimes speeded up then slower, with high crackling sounds over it; introductory weirdness to train your senses. Then on with track two. Now I'm not worrying anymore as I get what I expect: dense textures, intense echoed sounds to redefine my sense of space. What makes atmospheric music so essential. C.O.CASPAR shows his talent again, album is excellent 'til the end. One more of these perfect tools for the renewal of how to perceive. There are incredible passages, like the end of track 6, okay that might sound like we heard it somewhere else before, & that's fine: wherever you were you get to this other dimension again. I won't go into trying to describe all tracks precisely: check this CD & immerse yourself. On the whole, I'd say this is darker than previously, & probably more digital too. My only complain is it's been published by Hau Ruck!; there has been a 7" previously on H.R! too, which I missed. Strange choice of label; knowing that part of the cash will go in Mr Albin Julius pocket, & seeing the rest of what he produces, I think C.O.CASPAR should find a better, more suitable label in the future.



C.O.CASPAR.osp "Labcompilation 2" CD (Paranoise Records – pnp 06)
 Vintage C.O.CASPAR. The "osp" added means "OptoSonicProjects". 9 tracks, 3 from 2001 & 2003 compilations, 4 from 2 deleted 7's, 1999 "Helix Of Exist" EP on Hau Ruck! & 2003 "Litany" on a label simply credited by its initials "RS", + even 2 tracks from still available "Thus Long Lights Light" album on Kaon from 1998. Those 2, namely "Anatomy of melancholy" opening here like on original CD, & "Pink machinery", are better here in this context. All tracks except "Litany" have lyrics by Shaun Caton, whom should be known by past readers of american ND or french Métro Riquet mags (my culture & references are limited, I know...), british po8 concerned with native american shamanism who was in psychiatry for what I can remember (if I'm not wrong, those remembrances dating back to 1990); there's even Shaun Caton's voice on 4 tracks. For "Litany" side a & b that are tracks 6 & 8, the "lyrics" are by Charles Baudelaire, *Satan-Litanei* as printed in german on an accompanying insert, in first track in french & german & in french alone, more distinct, in second. As for the sound, fluid vapors, there are a lot of self-designed instruments generated metal shocks echoed & processed over layers of atmospheric sounds, or simpler spiraling synths sequences, occasional re-worked field recordings like in track 5 "Lumbago country lore" (the Hau Ruck! 7" version), which is autobahn traffic recorded from a bridge or so it sounds like, together with the treated voices all through the tracks giving birth to something profound. A wisdom that can't be silenced still finding its way through the dazing relentlessness of existence. What I find amazing with C.O.CASPAR is his modesty; the man could easily stand secured among the networks of contemporary musicians, galleries goes, official culture, but he's still venturing on labels such as L.White, Hau Ruck!, etc..., playing for not always too subtle crowds, & yet, although purveying superior essentiality, still he writes inside the cover "thanks for interest"... If there's someone deserving respect in this crowd of "post-industrial" whatsoever people, it must be C.O.CASPAR. Anything to add? CD's a must have if you ask me.

COLD ELECTRIC FIRE "In Night Dreams We Are Ghosts" CD (Crionic Mind – CM 011) Previously unknown project to me, I was a bit wondering because of the title in the first place, but would have a tendency to believe Crionic Scott Candey's Mind is opened to innovative quality stuff, so tried this one. I'm glad I did as this really is ethereal atmospheric with intensity the way I love it. There are quite some acoustic instruments used in here, especially audible in occasional passages with soft, I'd say naive melancholic melodic parts, which would be a problem with me usually, but fits perfectly in here. Piano, cymbals, violin, acoustic guitar, cello, stylophone, metal chain, gravel, train, electric lamp, sounds from a construction site, row boat, metal lampshade, feedback from stereo mic & voice mutator positioned into washing machine spin cycle (!) were used as sound sources into four track cassette, micro cassette, mini disc & mono half inch reel to reel recording devices. With Thomas Garrison (Misanthrope Studio, CONTROL, EXSANGUINATE) doing final mastering, as it's often the case in these days. Sound is great all over the disc, tracks linked together without break. Last one "The moon makes these mad white horses shine" gets slightly more intense for it arises a global feel. Such quality stuff makes you regret CD is not longer, a little less than 50 minutes. Recommended.

COMBATIVE ALIGNMENT "Image Acoustique" EP (Eternal Soul Records – ES 06) My previous experiences of Eternal Soul products have not been too positive, I think this is a too much e-bay speculations' purposed label with their limited edition special package (that tend to be nice nonetheless) along with "normal" version. Anyway I wanted to try this one knowing this project will have an LP on Loki Foundation next. Must be my fave Eternal Soul so far. Sampled voice all along soft atmospheric with a ritual touch; some not too upfront percussion on side B. Rather convincing & promising if not totally innovating & original. A revelation. To be followed.

COMBATIVE ALIGNMENT "The Rite Of Higher Communication" LP (Loki Foundation 35) Better, more suitable label: no doubt CA sound clearly belongs to the L.O.K.I. family. To make comparisons is often a bit poor, but I'd say there's something not unlike HERBST 9 in here. Martial atmospheric, well calibrated & not too emphatic, with floating ritual & symphonic touches. The soundscapes have won in deepness & details compared to previous EP. Added flutes, bells, military drums, tantric chants & incantations give it all quite a very strong presence, also the occasional vocals would remind me of ENDVRA. Highly meditative work. TIP.

COMBATIVE ALIGNMENT "Requiem" LP (Avatar Records – avatar 07)
 Revelation confirmed. Avatar label, previously totally unknown to me, is C.A.'s own. I'll try to get more references from this label, that is for sure. Atmospheres here are less martial yet still disturbing, post-war recovery. More ritual, more repetitive, very suitable for ending a one-night-stand when daylight comes again. 8 excellent tracks, highlights for me being "In time...", the last of side one, with slow pounding percussions, "Redemption", the first of side two, with emotional small pink sounds, & final "Masters of light" with a distant high-pitched melody having much presence on dark textures. Very much in the vein of INADE & HERBST 9, which shows that when music like this is so well done, there is still room for some more projects alike.

LA COMUNIDAD "MK Ultra" CDr (L.White Records – LW 019)
 Limited 200 with oversized A5 cover. I'm not too convinced by the special package, a jute cloth bag with stenciled "LA COMUNIDAD" in the typical CRASS font, something like second rate CON-DOM "A Prince Of Our Disorder" 3"+tape on Sounds For Consciousness Rape from some years back. At least if transformed a bit, a pin to close it or something, it can become a regularly used practical object. As for the disc itself, I don't know if this one-man project is newcomer in his early experiments or if it is emanating from a more "established" sound creator, but I find it rather convincing even if not totally original. Is it relevant to mention "typical german sound"? Heavy/power-electronics oriented, sometimes with slight touch of SÖLDNERGEIST, but mostly à la CON-DOM/GREY WOLVES,

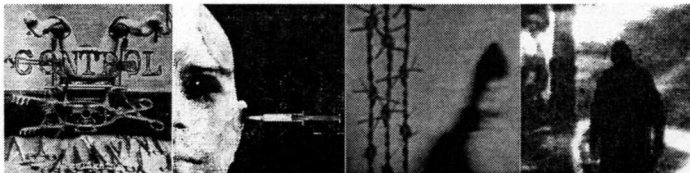


powerful bass, very distorted vocals the way I like them & a lot of samples. 6th "Interim report of the presidential advisory" even has this pounding/pulsating dimension making it close to some OPERATION CLEANSWEEP although the vocals treatment is rather different. 7th "Nes ziona" has this fast abrasive vibration like in some of the best IRIKARAH. Quite enjoyable stuff. I like the thematic extent too; despite sounding a bit cliché, MK Ultra all in all is not a so frequently used theme. It could be just some pretext to fill the cover with some nice artworks, but tracks titles & other details would indicate me this is not some empty/easy reference. We do not reach a captivating informational level as with e.g. GALERIE SCHALLSCHUTZ, but still I find intent in this release. Worth supporting. Keep an eye on LA COMUNIDAD.

CON-DOM "The Colour Of A Man's Skin" 2xLPs+2xEPs (Tesco Organisation)
 Monumental release at all points. Already deleted or so I think. Presentation is unique, a black LP & a white LP, a white EP & a picture EP all together in a heavy plastic folder. The cover is square cards, texts following the black/white concept; front is racist white man thoughts, white text on black background, back is racist black man thoughts, black text on white background. Apartheid worshipper? Yin & yang? Up to you. Couple circular, 7" sized cards with pics illustrating manifestations of racial hate inside. The black LP: first "White bastard" & second "Bounty bar" have this muddy noise flow with a dominating high-pitched frequency remaining all through that would remind me of majestic "Surrender" track on Functional CD "All In Good Faith". Third "Black beauty" has Mike Dando's so awaited commanding vocals getting more upfront. Last of first side "Well hung (white prick blues)" is more brutal, harshness superposing many layers of sources, squandered voice, so typical CON-DOM; it finishes with the looped "colour" sample that is gonna be the leitmotiv of whole double album, ending all sides. Side two opens with "No!", humming saturated bass pulsing the background of (concrete?) noises, then Mike's voice appears in great form, "anti" credo analyzed in a sermon tone. One remaining analog bass note developing with spoken statements compose next "Michael (swung, his face at last to the wind, then his neck snapped)", a track very reminiscent of B side of "Go Violently", the fantastic EP that was the conclusion of the "Sermons" series. Next "Nigger black" is to the point, main source is what you hear at the starting: could this be some RANDALL PHILLIP's, I don't know, well "nigger, nigger, nigger" is what it all says, looped & covered with noises, & the very inspired voice doing magic. The white LP: first "Black bastard" is a bash of reverberated machines incandescence with distorted vocals. Second "Bath of bleach" feels like a large crowd recording with a lot of distortion slowly evolving into a crispy loop, then gets more massive & the voice crowns it all. Next is titled "Control resistance", strong bass & fiercely penetrating high-pitched noise. Dallas based CONTROL RESISTANCE (known for one good 10" on Power And Steel, & appearances on Warcom Media "Men Among Mics" & State Art "Widerstand" CD compilations) has contributed a lot on this album; he's acknowledged, I think, as Cy Borg (other sound contributions from HAILSTORM, DACHISE, MERZBOW, RICHARD RAMIREZ, DANIEL MENCHE,...). On B side are some of my faves, structured "C18 (whatever it takes)", dense "2525", pounding "Wog music". Final "White Christmas" is on the white one-sided 7", & picture 7" contains "Ebony and Ivory" - don't expect some cover version of Paul McCartney's. Subjective analysis. Distanced confrontation. In times of forced artificial interbreeding serving crowd control & moral renewal purposes, to have some cold hearted reminder is crucial. "People are different..."

CON-DOM / MILITIA "Scorched Earth Policy" CD (Old Europa Café – OECD 047) Re-issue of a tape from I think 1996 (I'm not sure) on Old Europa Café when it still was a mainly tapes label. Hopefully Rodolfo E.C. has some jewels to refresh our memories in is back catalogue, as I have not been very convinced by most of his latest releases. CON-DOM has six tracks, all of the best milling, classic "Power is nothing without control", that weird "Butchers call to arms". Still today this all stands above the rest & there is few more to say. All hail. Then MILITIA. It was definitely a great act. Their earlier releases on Praxis Dr Bearmann proved it. Tracks here prove it too; there's a lot of common material with what was featured on their side of the "War Against Society" triple LPs compilation, again on P.D.B. Then came the "Nature Revealed" double CD that made me turn my back, & for the echoes I've had of "Black Flag Hoisted" & "Eco-Anarchic Manifesto", it's probably definitive. Also I don't understand why they seem so enthusiastic about proposing live recordings for sale, as I haven't been too enthusiastic myself when seeing them live. Banging & banging & cliché left-wing imagery. Also I remember seeing Frank Gorissen, "leader" of MILITIA, being interviewed briefly by french regional TV while they were playing live in some municipal cultural official festival held in Amiens in the north of France, & he was trying to seem quite persuasive in the way he replied, that "industrial music should be made accessible to wider audiences" & points of that caliber. I wanted to mention that somewhere. Nonetheless a good nostalgia CD.

CON-DOM & THE GREY WOLVES "Many Are Called But Few Get Up" 12" +CDr (Power And Steel – PAS 16) Usual edition of 985 copies is 12" only, I've been lucky enough to get the special (limited 150 if I remember well, although I'm not sure) edition coming along with a live CDr. Artworks are in a typical Cultural Terrorist vein easily recognized by those visiting GREY WOLVES web sites. I think theme here focuses on liberalism, the conformist elitism that's inherent to it. Recordings are from 1998 & 2002. Vinyl starts with "Falling star", showing the more atmospheric side of THE GREY WOLVES. The vocals are echoed shouts in a way that became familiar with latest WOLVES material. I wonder what is CON-DOM contribution in here. Second "Hate crime" opens with some old song on which the harsh WOLVES sound bit by bit arises, no clear CON-DOM participation to be distinctly detected. "Goin' home" first on second side is yet again typical, excellent WOLVES, still no trace of CON-DOM. Mike Dando's contribution is yet obvious with the vocals provided on last "Many are called but few get up" track, actually the harshest here. The CDr was recorded live in Birmingham on the 15th of august 2002. It's meant to feature the 4 tracks of the 12" in one intermission. Actually they are hard to recognize except for some parts,



much more chaotic, crude, raw than on the 12", a lot of added samples - even some seconds of SEX PISTOLS can be heard. Rather live sound. Quite a punky feel all around. This is not the most exceptional production ever of any of the two units, but still a manifestation of the veterans is always welcomed.

CONTROL "Algolagnia" CD (Freak Animal Records - Freak-CD 010)

Thomas Garrison quickly imposed himself as a major reference, not only with his main PE project CONTROL but also with his more "death-industrial"/power atmospheric EXSANGUINATE side-project, his label Misanthrope Studio, & his intense mastering activities. He seems to be responsible for the mastering of the majority of interesting new productions published in America for 2 years & a half now. Very nice cover design for this second full-length: silver prints on black paper, (post-mortem?) gynecology examination pics focusing on instruments. Whole album is very powerful, cold, brutal, & above all massively HEAVY. 5th track "Suffering" & 8th "Seething" are outstanding ones. 9th "The need to kill" makes me feel that BDN must have been influential somewhere, especially the vocals. Then, it must be pointed out that, although having some similar elements, CONTROL can't exactly be stamped as "typical american PE", vocals are not very upfront, there's a lot of originality, unusual small sounds at parts, it's all very dense & complex. CONTROL sound must be something challenging for a lot of people. I detect misogynist (true or interpreted?) content in here; no surprise remembering that Mr Garrison has been involved in DEATHPILE for some times in the past.

CONTROL "Misanthrope" CD (L.White Records - LW 014)

With only two CDs CONTROL has set a high standard in sound heaviness, power, & complexity. This third album continues to erect higher. I think there's a more structured, pulsated element here, a lot of loops. It's sometimes very positively surprising like in 3rd track "Malice" where the "rhythmic" background element has such a delicious "old school" touch. Often is present too something I'd stupidly call "breathing behind a gasmask", inner sounds giving a very traumatic, blood in mind feel. Vocals have evolved, still very buried in & extremely distorted, with occasional rise of intensity to post-human levels. The voice becomes one more element of sound, which is part of the magic alchemy CONTROL has created, giving a new dimension to PE. Another ingredient of this very effective alchemy is the actual feeling of immobility you sometimes get while tons of massive, abrasive, perfectly crafted sounds are abusing your mind through your ears. The result is like burning in flames, you get totally crushed to the ground, & 5th track "Hatred" is a good example of how good is Thomas Garrison at this exercise. Hard to point out a highlight in here as all is equally so excellent.

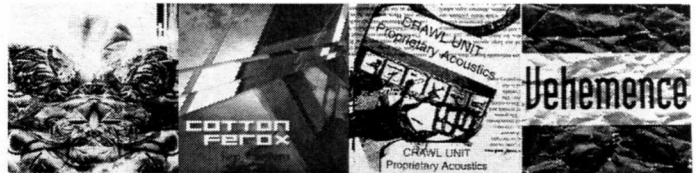
CONTROL "Natural Selection" CD (Eibon Records - con 044)

With this new album being published shortly after "Misanthrope", I had a first a priori wondering if, like it's been the case with AZOIKUM, I would not start to feel CONTROL is too prolific & I could get somehow used to it. Hell not!! "Natural Selection" kills too, I'm still totally amazed & not having enough! Opening "Removal" is more "death-industrial" oriented, & so slightly is the whole album. There are bit quieter, subtler passages in this fourth full-length; the start of tracks often, like e.g. 4th track "Destroying the senses". But still this is some of the most unbelievably crushing, heavy, powerful material you can experience on Earth in these days; taste 6th "Hunting ground" & 7th "Contaminate" & you'll see what I mean... The sound of being gassed in 8th "Disposal", then 9th "Exterminate" delivers plain dismal realization as a conclusion. With albums & tracks titles, or even project name, one could eventually get the feeling that CONTROL could be a bit stereotypical at some level; well, so far all CONTROL releases have proved that there's something beyond words, that is essence, & not a single second this very essence has been missing in the sound crusade of CONTROL. "Everywhere I look there is at least someone who needs to die" - implemented in music. A great continuation of previous releases, evolution keeps going strong. What is in the future going to be THE masterpiece of CONTROL? Is anything superior to what he has already achieved possible at all? Could he possibly get out of breath someday if remaining as prolific? Essential existential questions, & well, we shall wait & see. Already among today's most intense acts.

CONTROL "The Cleansing" CD (Troniks - PACrec 103)

Re-issue of the deleted "The Cleansing" 3"CDr, basically on Frozen Empire Media, together with five more tracks, three from the "Bitmapping" (Objective/Subjective) & "Field Tales" (Hospital Prod) compilations, & the two tracks of the "Praying To Bleed" 7" on defunct LSD Org. Now that PACrec has reached 100 references (really?) with business card CDr's generally limited to less than 50 copies, it's time for regular 500 editions of full-length releases. For cheap, which is cool. PACrec 102 is by BASTARD NOISE. All the medias featured were originally rather limited & are all deleted, & CONTROL lately must have attracted more & more auditors with three excellent & widely available albums, so the relevancy of this release is obvious. I personally missed the 3" & don't have the "Field Tales" compilation, so even with three tracks already known & owned, I didn't hesitate when purchasing. Ah, & a little bit anecdotal, but worth mentioning: I bought it from Thomas Garrison in person while in Amsterdam for his first ever live appearance in Europe, & the man is most definitely nice & friendly. Nothing much to add to above descriptions, excellent material, powerfully crushing, dense, massive. Highlight: third "Cleansing". Criticism: the "Fifth" PACrec business-card should have been featured in here. Let's start a requiries' mails campaign over Phil Blankenship box.

CORDELL KLIER "Glass And Various Broken Brushes" CDr (Snip-Snip Records - snip-snip 6) Space is deep in here. Minimal repetitive atmospherics with a digital bleeping extent. Crystal sound with occasional noise sounding a bit like a far away train. One 30'44" piece. Beautiful, I would make comparisons with no less than THE HAFLER TRIO & his latest CD trilogy as for how supreme can get "minimalism" sometimes. When monotony becomes a quality. A caress for your ears. Snip-Snip is a label of CDr's in rather limited editions, run by the guy behind LUASA RAEON; a lot of people of people don't pay enough attention to such labels. Very sad. For Anomalous, Antifrost, Microwave aficionados.



CORDELL KLIER "Blessed Be The Authoritarians" CDr (Snip-Snip Records - snip-snip 15) A prolific sound artist, known for his involvement in VEDISNI, under the MONSTRARE moniker, & under own name, also running the Doctsect label. This must be different from his "Apparitions" & "Winter" CDs on Ad Noiseam, although I don't know them except for reading reviews, & is different from previous Snip-Snip CDr too. It's still minimal to some extent, but not repetitive. One ongoing piece divided in 7 parts. The small clicks & bleeps are still here, discreetly soothing in front. But the main thing is majestic dark drones slowly evolving. Excellent. Superb. Space is very deep & wide in here. I guess the small sounds in front can annoy some dark ambient purists, but I think they play their role well, creating some sort of guardrail preventing from falling in the vast void behind, making you stand on the side of the slow passage of a gigantic living machinery. Atmospheres get more abyssal. I'll watch out for more CORDELL KLIER releases.

COTTON FEROX "First Time Hurts" CD (Kooks - kooks CD 001 C)

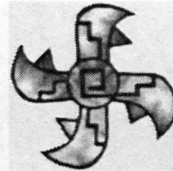
I have hard times reviewing this one. WHITE STAINS related. This is "ambient pop" music with a groovy, classy, jazzy touch, involving a lot of samples of acoustic instruments (drums, guitars, saxophone, etc.), used & assembled like if it would actually be a band playing, or rather it's actually a band playing, together with software ornaments & layers providing the oneiric. There's vocals all along, often not really sung but rather narrative, featuring Genesis P-Orridge with his own words in two tracks, & Michael Moynihan with words by Ernst Jünger on one track. The contributed vocals of G.P.O. remind me those on the "At last" track that was featured on the "Re-Up" CD by ETANT DONNES collaborating with ALAN VEGA, LYDIA LUNCH, & so, GENESIS P-ORRIDGE, which was issued by french Les Disques du Soleil et de l'Acier couple years ago. As I'm a negative person, I'd say maybe he could renew himself a bit. Then the one involving M.Moynihan, "Sanguine Essence", is the most abstract one, ethereal ambience & a lot of impact. The track following "Volatile Eternity" involves a woman voice, & despite the groovy rhythms coming back again after a while, the background droning job together with this voice strongly reminds me PGR on the tracks dedicated to Alice in Wonderland of the "Cyclone Par L'Immobile Habité" LP on french mythical label Permis De Construire from late 80's. Very emotional is 10th & conclusive "Phantasmoplan" featuring vocalist Krister Linder (unknown to me), with a melody that feels strangely familiar, & plain dub rhythms; incredible, not only do I tolerate those dub accents, but I even tend to like it. Then, what do I feel towards the CD as a whole? It took me a while before I really got into it. Usually, dare I say "normally", I don't give two flying fucks about such kind of music. But, there's something spirited ongoing in here, & strangely enough, after couple listens I start to enjoy. The words, always distinctly audible/understandable, are great. When I'm in the mood for more "conventional" sounds, then I play this one. Original work, recommended to PSYCHIC TV/THE MAJESTY, COIL, or even NEIL YOUNG (?...) followers. Others might have a surprising try.

CRAWL UNIT "Proprietary Acoustics" CD (RRRecords)

Cardboard covers, photocopy & handwritings makes this one very reminiscent of the "Pure" series. Actually this is a live documentation of CRAWL UNIT, & Joe Colley has done better I'd say. First short piece "Hostile crowd" is crudest live take you can imagine, exchange between the audience & the artist. Second+third pieces "Zero to infinite pts.1+2" are not too exceptional, droning noise with cymbals at the start & getting intense in high-pitched frequencies until bass loops & more; something lacks, a bit one-dimensional & too much improvised, crude live sound again with audience talks to be heard in the background. Some years back I could have enjoyed this more but today I find it a bit dated. Already 26 minutes passed & I don't quite get into it. Fourth "Testmusic (fragments)" is more cut-ups & collages based, a good one featuring some french radio program speaking about dollar, screaming wolves, effected dog barking, turntables effects & more silent passages; this all reminds me old "Psychic Rally" mixtures or some stuff on Alga Marghen, Sten Hanson or Åke Hodell. Fifth "Precisions disappearance (homage to Moroder) splice" has an improvised concrete feel. Quite a metallic wind edge in here, surprising abrupt change in the middle to more droning, reverberated layer of sound, still scratching concrete manipulations; would remind me Y-TON-G. In sixth untitled (live at 7Hz) I get at last some of the elements I love in CRAWL UNIT. A fight between noise & silence with detailed frontline: saturations that could seem casual but all is controlled & they shape impressive variations; some machines are having a party upon the roof, excellent woman voice sample with strong words; marvelously intense final part. If only the whole CD could have reached this level... Seventh "Ignite the air pts. I & II" closes & is ultimate, finally making it a recommendable CD.

DANIEL MENCHE "The Face Of Vehemence" CD (Ground Fault Recordings - GF 019)

A reference for me, I love all he did, & actually DANIEL MENCHE has been one of my very first live discovery of such music. After great "October's Larynx" CD on Alluvial Recordings in 2001, it was a big issue for me to know what would come out next. Good choice of label, Ground Fault is well managed. First long piece is heavily & slowly pounding, with myriads of metallic & medium high-pitched drones superposing, shapeshifting together, result is surprising. Disturbing. Best DANIEL MENCHE piece, in case I could state this so clearly, for me so far is maybe the first on "Field Of Skin". This one is a classic of mine, a definitive standard when we come to consider what is called (again) "atmospheric" music. Some could say "ambient noise", but I find this a bit flat, not multidimensional enough. "Atmospheric", this is when a definition of sound & space is pushed forward, when music turns to aerobatics escapades in new deep dimensions, when going up & down you actually have to redefine your comprehension of what are "up" & "down". This first piece on "Field Of Skin" was a perfect example of this. A demonstration of magisteriality. Here the magisteriality of Mr Menche seems to be used not for directing what he has released, but for containing it. Sounds tend to have a will to free & go their own way, cacophony could occur, but full physical force is involved to maintain them together & that is what is disturbing. Amazing.



Second piece opens with sparse ultra bass frequencies disappearing to let organic sounds invade the room. Bit by bit the relative subsequent silence turns to a massive murmur. Amazing again. Third piece has reminiscences of both the massive murmur of second & the drones of first, now well controlled, domesticated, to take the listener further away, in upper spiritual domains. 5 minutes before the end of this piece, sudden silence, the slow heavy heartbeat pounding from debut comes again far away accompanied by small high pitched sounds, an ajna sequence, open your third eye before the short cascading conclusion. Fourth & last piece is invigorating, silent at the start, feel your previously opened third eye & go into cold, icy territories. A lunar field as launching pad for again another terrestrial & dark dimension. CD is very well titled as vehemence is really what you encounter here. Must have.

DANIEL MENCHE "Absolute Vehemence" business card CDr (MSBR Records – MR 37) What is it like to make anything by DANIEL MENCHE fit on such short format as a business card... No other than MSBR could try such a bizarre thing, & well, with success. The noisier aspect of Mr Menche work fills those 3'03": crispy textures developing fast, the rising of metallic, mid high-pitched drone; the orgasm of a premature ejaculator. The sound is close to what was on previous CD, like a bastard son of "The Face Of Vehemence". Small epilogue. Limited 100, surely deleted now. This is not a gadget, more than a curiosity.

DANIEL MENCHE "Heavy" 3"CDr (Banned Production)

It's been a long time since I saw something by B.P. Still unique object covers, this one is done with varnished old medical tapes. Good looking. It feels again like some epilogue to "The Face Of Vehemence", one 20 minutes piece, succession of majestic mid-tone high-pitched drones, getting reverberated in space, creating a sequenced loop while the sharp metallic tone reappears, rising & declining until a crispy cascade conclusion abruptly ending. DANIEL MENCHE shows maturity, a great mastery of his art. I don't know to how many copies this is limited, but I guess it should be a bit hard to find now. From RRR maybe?

DANIEL MENCHE "Beautiful Blood" CD (Alien 8 Recordings – aliencd 36)

Starts with one sparsely repeated piano note, until some crackling blast. Cracklings come & go, very textural, a dynamic drone bit by bit installs itself, depth develops. Another MENCHE designed voyage begins. The first piece is long, over half an hour; not a single moment of bore, it's captivating & tension is kept all along. The atmosphere here would remind of first piece on "Field Of Skin" CD previously evoked, although the sharp metallic tone previously described too is here again. Background pounding is later involved. The second piece is a bit more than half an hour long too. Not a deception, though this is not the best DANIEL MENCHE ever: it's very quiet yet remaining intense, still I find this one a bit too ambient oriented, a bit average compared to the storms he as established himself with. This is most definitely music for the soul, the body emanation extent of Daniel earlier works is less prominent. Again good choice of label, as Alien8, along with Substractif sub-label, is a reference for anyone with taste for atmospheric, noise, & ambient (for better ambient seekers, I would personally recommend the "Haunt Me" CD by TIM HECKER on Substractif). Although I'm little severe, blood is really beautiful in here.

DANIEL MENCHE "Deluge" 12" (Beta-lactam Ring Records – mt 043)

Previously unknown label to me, based in Portland in USA, same city as DANIEL MENCHE; they have published something by TROUM too. The two tracks shows the more quiet, floating aspect of Daniel's latter work. Continuation of what has been set with previous CDs, more in the vein of "Beautiful Blood" I'd say, although the first piece has reminiscences of "The Face Of Vehemence" opening. Something like meditative anguish in this one. A mid-tone drone bit by bit imposes itself, with an ultra high-pitched discreet frequency twinkling around it, evolving to a more grave, cavernous tone by the end. B side is surprising, delicate sub-bass silently opens, & accordion (!) appears, remaining as the source of the waves of small drone that develop in the background. For those of you who could care, I'd mention ROBERT FRIPP, who in the 70's was an occasional creative companion of BRIAN ENO. They did together a pioneering LP in 1973, titled "(no pussyfooting)", with two long pieces "Swastika girls" & "The heavenly music corporation"; after, FRIPP, apart from being involved in KING CRIMSON (a band for which I don't care much), continued his solo-work & created a composition technique of abstract pieces, electric guitar notes processed & repeated through reel to reel tapes, superposing in cycles, creating sound waves, which was named "Frippertronic". Well, something in this side B piece strongly reminds me those "Frippertronic". Punctual experiment? Homage? Or should this mark the debut of a new stage in DANIEL MENCHE career?

DANIEL MENCHE "Invoker" CD (Antifrost – AFRO 2016)

Reply to the question above seems to be "no". Cover design is rather minimal black sun on white; covers' minimalism seems to be the trademark of Antifrost label, which I was not familiar with. In this one we find again the maestro in great form, with intense droning pieces that have that tiny noisy edge surrounded by immense fluid space. Sub-bass opening on first piece, sound even has a subliminal extent, going into pulsated dynamics, temptation of going rhythmic? Great piece, this one has me enthusiastic as I think there is in it a new element not encountered before in MENCHE works. Following are two excellent long pieces. Small metal elements are set in a vibrating state by big drones, the atmosphere is almost orchestral in second piece, together with airplane engines if this metaphor is not too simplistic - I'm getting poor with words... Third has very textural almost like sand sounds swallowed by splendid saturated bass. Superposition of rhythms appear, those rhythms are generated by very varied sources, getting very complex & almost chaotic; stereo effects are well done indeed. Sudden stop of all the stomping shortly before the end; only a sparse saturated heartbeat pulsation remains. This piece would remind me of the DANIEL MENCHE from ten years back, at the times of the "Legions In The Walls (Ultra Physical Performances 94-95)" CD on Trente Oiseaux. Urgency is the feeling arisen in whole album. Perfectly conducted.

DANIEL MENCHE "Skadha" CD (Antifrost – AFRO 2023)

Rather unusual sound for DANIEL MENCHE. More electronic. Digitally clean. Focused on infrabass. Along with fluid high-pitched cranial perforations. Physical vibrations. Pounding passages, more like fast relentless successions of contained blasts than rhythm or beat. Some sequences are getting gradually complex. Quieter ones intermingled. Mechanically pulsated & ventilated digital noise & frequencies. Subtly mind blowing, bit hypnotic in parts. Again interesting to see next if this is only a punctual phase or if more of such sound orientation will follow.

DEATHPILE "G.R." (Hospital Productions/Force Of Nature Productions - HOS 88/ fon 04)

Essential american power electronics the way it's meant to be. My first encounter with DEATHPILE has been the split-LP w/DISCORDANCE on Slaughter, & I must admit, I didn't quite get into it & preferred DISCORDANCE side. So despite reading couple interviews that could have made me change my mind, I have been a long time without following the work of Jonathan Canady & his acolytes. Until I got to hear the "Back On The Prowl" CDr on Solipsism. Which I enjoyed much. Maybe before was not the time. This "G.R." is dedicated to Green River killer. Minimal black & white cover, with lyrics printed. Occasional surprisingly shiny moments like in track 3 "Addicted", illustrating, for what I feel describing the mental state during the satisfying of the instincts, the nervous urge, the sex drive; short, punctual, a flash. Track 6 "Known Victims" is not so usual, a long talk by an inspired woman voice, which text is sadly not printed on the cover unlike others; ultrabass atmospheric accents in this one; highlight. DEATHPILE & SLOGUN are often compared, which seems logic considering subject matters, & sound to some extent too. But there would be couple differences to point out. The vocals are one of those, & an important one I think as the voice is a central element of their work. Then, there's what you perceive of the personality of the performer, if anything "true" can at all be perceived behind such works, which would be an interesting discussion to develop, & yet the meaning of the word "true" would be to define. I think DEATHPILE is incarnating while SLOGUN is transfiguring. I'm a bit surprised typing this now but this is what I feel. Just my own regard & interpretation. "You will never know and I will never tell". A very achieved album showcasing the chronicle of a serial killer, almost narrative in parts. I'd really like to see a record about Adolfo de Jesus Constanzo in the future. Maybe I should do it myself?

DES ESSEINTES "On: Some Are Born For Sweet Delight / Off: Some Are Born For Endless Night" EP (Fin De Siècle Media)

Side project of M.Sundström from THE PROTAGONIST, with a name inspired by J.K. Huysmans book "A Rebours" (sorry, no idea about the english translation of the title). Duke Jean des Esseintes in 19th century lived in his own closed world haunted by morbid figures, in which he experienced perversity & decadence until he had to open up to the outside world again & got involved in the religious life. Prior to this EP, there has been a split 10" w/NEGRU VODA, MEGAPTERA side-project, on same label, both side pounding industrial with "old school" touch, one side (I think NEGRU VODA, hard to determine with white labels on the disc) was very reminiscent of S.P.K. "Leichenschrei". This 10" was reasonably good & enjoyable. This 7" is even better, a more atmospheric dimension in the intro, then the pounding rhythms come again for a pleasant industrial classic. Harsher sound on side "Off". Not excessively original but well done.

DEUTSCH NEPAL "A Silent Siege" CD (Old Europa Café – 0ECD 045)

Closing of the Silent Trilogy & so on... No need to be too informative but rather to the point: Lina Baby Doll used to be a much considered creator on my side, with albums like "Deflagration Of Hell" or "Benevolence" that have marked their time. His personality is also a captivating one. But latterly with his mania for singing, it's very hard to keep following his works: I don't like his vocals. Every time there's chanting, I'm embarrassed & pass the track. THURNEMANS would be his only project I'll keep an eye on. Then you have BOCKSHOLM, collaboration with RAISON D'ETRE, which seemed to gain popularity; first CD was good actually, but not groundbreaking enough to make me want to purchase latest one on NATO/Tesco USA. & with his collaborative side-project JANITOR it's the same as here: nice parts, but then come the vocals which are a real pain in my ass; there's only about half of the tracks I can hear. It's also the case with this CD. "Behind a wall of silence" & "Only silence among the filthy" are good ones, no vocals. I don't like the start of "Tintomara/ Thuidinassus", but then comes a powerful percussive part that I quite enjoy, even some added vocals I wish wouldn't be there don't completely fuck it up. & then you get "The silent earth", excellent nightly urban atmosphere, very inspirational. A track to be heard in a commercial aircraft. My favorite on the whole CD, the main reason why I kept it. All other tracks are not for me. I like the picture on the disc, a masked freak with smiling boys for a throbbing exhibition.

DEUTSCH NEPAL "Deflagration Of Hell" CD (Cold Meat industry – CMI 127)

Good initiative from Cold Meat, re-edition of DEUTSCH NEPAL legendary debut full-length from 1991 on Sound Source sub label of Cold Meat Industry. This was then re-released on CD by Staalplaat in 1993, & has been deleted for long. Nostalgia of the times when Der General Baby Doll was not into singing... Excellent pounding industrial with a ritual edge, all out intensity, hypnotic loop on 4th "Energy - not orgasm" & rather good atmospheric edge in 6th "Holistic - links between God and human" - both being my personal favorites. All times classic. Still appealing today. Almost "dancefloor" in parts, which in this case is very positive, tribal. I have mixed feelings about new cover design. A reminder of the importance of some swedish projects of early 90's, DEUTSCH NEPAL so, along with IN SLAUGHTER NATIVES, ARCHON SATANI, & BDN of course. Check.

DIETER MÜH "We're Not Happy 'till You're Not Happy" EP (Poetry And Violence/Darkness Productions – P&V 016)

A rare, interesting german label, from which I previously experienced split-tapes, GRUNT/YGGDRASIL, ANEMONE TUBE/YGGDRASIL & a 7" by PSYCHOLOGISCHE ABWEHRFRONT (SRP side-project). Here's a new production involving DIETER MÜH, which shows



that label owner has great tastes. This english project retained all my attention since I saw them live in EE Tapes yearly festival in St Nikolaas, Belgium. I enjoyed their untitled CD on Carnifex Recordings, & "Cari Saluti" originally a CDr on EE Tapes then re-released as regular CD on Functional. First side "We're not happy..." has a short discursive intro - "...until you're not happy", cold razor blades sounds clashing, discreet background rhythm along with woman screams, rather unhealthy atmospheres. Second side "Like it never happened" is great, relentless speed pounding sounding like a brazilian carnival procession gone mad on amphetamine with sharp drones on top. The whole thing is kept equally intense until abrupt end.

DIETER MÜH "Eponymous" CDr (Naninani Recordings - n|rec 001)

A black carbon CDr limited to 103 copies featuring seven tracks recorded in 1998, & one track recorded in 2002. First reference of a new french label, & what a reference. With DIETER MÜH it's difficult to actually go wrong: their mixture of experimental & ritual sounds is amazing, essential. If I would have to use again this word "industrial", to name one actually active project which I think would be fitting the true extent, something both vast & very specific, of what was once called "industrial music", in regard of what THROBBING GRISTLE have achieved, I'd say DIETER MÜH would be the only ones still doing strong. Not that I compare DM sound to TG sound: I'd rather compare a quality of spirit. I've poorly done it in the review of "Tertium Organum" here under, I find it rather limited & insignificant, so I won't repeat the mistake of trying to describe the tracks or even just moments in them. It has warmth & cold, it has soul. Intimate & dreamlike. Even when it gets less abstract & more rhythmic like in 6th "e: coli tsar", we are kept in foreign dimensions. Last track "cl blind situation (dm reworked)" sees the involvement of someone from Paris called Cédric Leroulay, who has perpetrated manipulations over DIETER MÜH's holy material; that was for best result. To be appropriate, all I can repeat & repeat again is: listen to this record, it has timeless beauty.

DIETER MÜH "Tertium Organum" LP (Tesco Organisation 056)

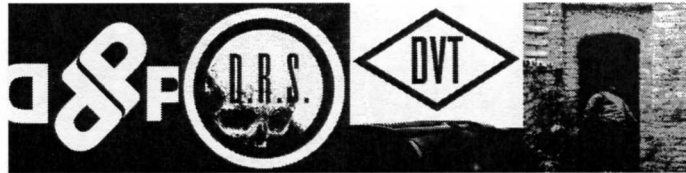
All tracks are linked. Short intro "Enter" is immediately captivating, then "Putrefier" is a cold slow crushing of the mind with tape-voices whispering, a touch of ANENZEPHALIA in here I'd say, reaching an ethereal dimension in "Just glittering" that has accents of 80's industrial. Next "Philtre" continues in surreal environments bit by bit gaining in intensity, until "Noumenon" closing first side & going to an almost harsh atmospheric territory. Second side. "Everything stops" has a sparse heavy pounding, loops of a vast array of sounds, echoed distance in this one. Then "Blue circle" with looped metal banging has early SPK reminiscences, although the echoed distance is maintained which makes this comparison a bit superficial. Next "Head of stream" deals with more contemporary droning atmospheres, embark on majestic & beautiful towards a well titled "Apogee" of flux/reflux of dark cavernous sounds. Short closing piece "Exit" is harsher, a very echoed & treated voice loop. Something of a ceremonial course in whole album. A future classic not to be missed.

DIETER MÜH "The Bjorn Tapes" CDr (By Blade Records - wmda 056)

Recorded live in Nottingham on the 30th of January 1999, originally released april 1999 on Xerxes Recordings, GOVERNMENT ALPHA's label. Limited to 80 copies. I'd say the recordings would deserve a much broader diffusion. But then looking at the wooden plates packaging, I doubt that too many people would venture getting this. Very average kind of wooden plate, varnished outside, with some "DIETER MÜH" stenciled spray-paint design. Some years back, CON-DOM "Control Domination" CD between two slate plates on Armed & Loaded was a nice object; then there has been this "Nature Revealed" double CD by MILITIA on Praxis Dr Bearmann housed between two wooden plates, which I found a bit cheap & unattractive as an object. By Blade has unluckily systematized the process; the only bearable cover-thing I can remember has been black plastic plates with SLOGUN "Fair Game" CD - but this one was co-released with Eibon, that's maybe the reason it wasn't as horrible as usually. I wonder if the projects Emilio Crescenzi features on his label always agree with the final results as far as the covers are concerned. Which is definitely a shame as often the so prejudicially housed discs tend to be good if not excellent. So I'll stop all this formal criticism. DIETER MÜH did a great live show, perfectly recorded, & re-mastered for the occasion of this re-release. DIETER MÜH is for sure one of the best current projects. We get again this mixture of atmospheric sequences, with experimental & ritual touches, floating & textural sounds, occasionally stepping into harder domains. The cover disgust should not prevail.

DIUTESC "EO" LP+10"(Membrum Debile Propaganda - MDP 6000-67)

Normal edition is limited 500, LP only; I could get the special edition with bonus 10", limited 199. Project-name, title, tracks, all informations except MDP address, are written in runic letters; a bit hard to read for ignorants like me. So who's behind this mysterious project? Well, none other than Mr R. Freisler, ex-singer of GENOCIDE ORGAN. It is a recollection of tracks, I think all previously unreleased, dating from 1988 'til 1998. Here are the titles in "usual" alphabet (say "thanks" for the gift): Side A: I - Diutesc / II - Buy or die / III - Who are they? / IIII - Seid Vorsichtig / IIIII - White blood // Side B: I - They take it / II - Multidimensional reality / III - EO / IIII - Wanker / IIIII - Polyintoxikation; & then on the 10"= Side I: Zur Pyramide, Karlsruhe // Side II: The race is not over / They told us / Killing fields. Superb cover design, an old engraving of a very geometric city, silver grey & black. Even if a 10 years-wide period is covered, it's not so varied, prominent "old school" extent, minimal, beat box rhythms, not unlike early ESPLANDOR GEOMETRICO if you ask me. 'Sounds like live takes, perfect for this. Vocals are sometimes a very little bit distorted, some other times flangered, actually mostly sung, involvement of ultra-bass & larsen, & other unpredictable ingredients that make a surprising, original whole. Still I think I could relate this to "angst pop" à la KARL RUNAU, more lo-fi, & yet there are couple tracks with quite a Heavy-electronics touch. Highlights for me would be "Seid Vorsichtig", "Multidimensional reality", "They told us". Would I care if not ex-G.O.? This is not all-out nor top notch, I don't think this will be appealing to everyone. Anyway it is to me.



DOGPOP "Popgod" LP (UMB - pop 1/Zaetraom 02)

I feel strange towards this collaboration. The main reason I care for this record is that someone from ANENZEPHALIA is involved; & so is someone from THOROFON. There is a track sounding a lot like D.A.F. On the whole it's not too much doggy style but rather pop, so, a touch of electronica sometimes, maybe not the most usual form of it you can imagine. Other totally different tracks, one or two could remind me DAVE BALL "In Strict Tempo" LP on Some Bizarre label from the 80's. I used to like such "pop" when in the mood, but to me it's simplistic muzak that needs to be backed up by intents, purposed, conceptualized, whatsoever. DOGPOP I don't get much into, although some sounds involved or sequences make me sure of the presence of an ANENZEPHALIA member, & "Sand" all in all is a track I enjoy. If I listen to it a couple of times, there will of course be one or two other tracks that will remain in my head, but then I would get an unpleasant internal parasite feeling, like when some commercial song I'd rather ignore keeps following me due to constant exposure. Hopefully this pup hobby should not diminish my consideration for ANENZEPHALIA. & however cynical I am, still this is okay.

DRESDEN 45 "Feuertod" LP (Torpor Records - T 02)

I didn't like DRESDEN 45 "Anfang-ende" CD before; I tried this picture LP anyway. It opens with concrete sounds turning to loops, simple melodic keyboards hopefully kept in the background. Wagner & WWII german news come next, hopefully again kept much in the background, textural sounds on top, it could turn to something okay until two distinct sequences of the same too clear monotone drumming ruin the track. Next 2 tracks aren't exceptional either, too much looped, last one is a bit effective though. First side is not too memorable - neither is side B. "Stahlstorm" has almost an atmospheric edge but it's a bit repetitive & simple, too naive melody, I'd say second rate PREDOMINANCE with a need to improve keyboards playing abilities. Then "Feuertod" lacks dynamics. "King of fire" next is better than all previous ones, dark soundscapes with added crystal noises, static buzzing, a very distorted voice fits. Last "Day after" has a combination that works: dry pounding, small hushing sounds, a very distant melody & cold voice. Not worth a picture LP: it could have been a picture 7" with only the two last tracks.

D.R.S. "No.One.Should.Have.The.Right.To.Speak.Anymore." CD (Kaosthetik Konspiration - kstk 001) This is a miniCD, 20'56" time length, sold at the price of a full length, 14/15€ postpaid for France/Europe & 20\$ postpaid for the rest of the world. As a first manifestation of both label & project, I find it rather pricey. Also, this is "limited" to 949 copies, making me wonder if this production could ever get sold out someday. Label & project show optimism. Label introduces itself as "kaosophyan art & propaganda", & a flyer accompanying the CD states: "D.R.S.plays.death.industrial.ambient.exclusively. Available in all good morgues". Smells like teens' spirit with such crucial statements. Another thing I dislike is that the CD cover is a 7" cover: not protective enough for the disc, can eventually get smashed in the plastic middle in case of shock, which by the way has been the case with mine. But still the disc is accepted & played without problem by my CD player, so I shouldn't complain too much. Especially since the three tracks on the disc are very promising maintained keyboards mono-tone somber atmospheres with sound space qualities. It could go somewhere in the future. Check.

DVT CD (Cranial Fracture Recordings - FRAC 03)

New Australian project on own label. This CD has been "discovery of the month" for a long while (more than one month) on Tesco Organisation website, with reason as this is a rather good first effort. 1st track "InsurrectiOn" has loops with voice samples, dealing with weapons; feels like good old SÖLDNERGEIST. 2nd "Silence as your deadly weapon" immediately blasts, something of the GENOCIDE ORGAN "Mind control" track from "Leichenlinie" first album in how crushingly saturated is the sound, but this comparison is invalidated when the very distorted & effected voice appears, taking the listener to something different & specific. 3rd "Gasmask and nightvision" is a maniacally in your face looped affair. 4th "Ammunition entrance" has a less treated shouting voice, could remind me a bit of NTT. 5th "Ambush" gets very intense, saturated sound & a big pulse of density, shouting voice buried in the background by the end. 6th "Test of fortitude" immediately follows, atmospheric amplitude, deepness, build on loops. 7th "Pillars of confinement" strongly reminds me EX.ORDER. 8th "Human downfall" gets muddy in complexity, I get lost & there are no more borders between what is "harsh" & what is "atmospheric"; like a lava flow, both ultrafast & almost motionless, eradicating every fuckin' thing on its passage. 9th "Hunted" goes atmospheric, which means a lot to me. 10th "End of the line" furthers even more in atmospheric domains, getting more abstract although a tiny repetitive melody is here in the background, the softest on the album but somewhere the deepest one too, explorative one, could be my favorite in here. All tracks were linked with little transition until now. Abrupt cut, no pause & on with 11th & last "Burning away", repetitively pounding, could sound as a weaker one at first listen, but an ultra bass presence slowly growing in the underground makes it a strong one. Nice conclusion. Well, is it really the conclusion? Nope, let intermissions 12, 13, 14, 15, 16 & 17 pass & then you get an hidden untitled track, 13 minutes flight with again SÖLDNERGEIST taste. Album has a digital feel, but the textures often sound analog. Projects dealing mainly with loops can easily get boring & unimaginative, but here is an example of how good can be a loops-based work. I did a lot of comparisons with famous names, I'd say DVT is very influenced by german heavy/PE sound, so yet maybe has his own identity to find, but this is not a critic. Both eyes will be kept on his evolution, & this debut is much more than promising.

DVT "External Rage" CDr (Misanthrope Studio - ms 005)

Limited to 200, in DVD pack. At first listen I found the mastering a bit low, which is surprising on Misanthrope. T.Garrison is only responsible for "additional mixing and mastering", while the main mastering work has been handled at The Cranial Labs in Australia. But after couple more listens I start to feel this might be purposely. I think closer here to some "US sound" than "german sound". It is less



looped, less structured than on first CD, vocals are buried, I'd say more "industrial" (very meaningful isn't it), dense, but somehow muddier, which gives that special factory zones' brilliance, with even harsh atmospheric dimension in couple ones, especially by the 4 last tracks. Ultimately turning to deadly fog blankets falling on crispy grounds. 3 silent 13 seconds long intermissions until an hidden untitled piece of heavy & harsh atmospherics majesty. Anyone who figured out DVT would be just one more among others is now being invited to see straight. Solid one.

DVT "No Vital Signs" EP (Steinklang – SK7 13)

With zyklus 2, Steinklang 7's series have proper covers, which is nice. Massive, pounding, crispy, with incredibly buried in vocals or am I abused & in fact there's no vocals involved. DVT here is quite structured heavy electronics, loops-based. The two tracks remind me different moments of GENOCIDE ORGAN. More than relevant, it's a good 7", but I'd have a little critic: both tracks feel like an intro, we miss the blast generally coming after such introduction. Recommended anyway.

ECCLESIASTICAL SCAFFOLDING "Lucid Dreaming" EP (Drone Records – DR 60) Incredible, this old project from Australia, which was previously known for tapes from late 80's on Ulex Xane's Zero Cabal label (still available at Open Wound if I'm not wrong), is back. Two tracks from 2001-2002. First "Lucid dreaming" is a quiet delicate one, leaving room for silence around, sparse drones that come and go, rising reverberated, very emotional. Second "Sleep paralysis" is in the same vein, with more concrete metal rubbing involved & a punctual distant grandiloquent melody. It's all very tense. It's all a good Drone.

EX.ORDER "Broadcast 23" LP+CDr (Power And Steel – PAS 18)

Because it's the side-project of René Lehmann & Knut Enderlein, there are people considering EX.ORDER second rate heavy electronics, inferior to INADE, which they should rather concentrate on. I have heard so. I think it's pointless, as they are distinct entities, with different "aims" maybe, & I've personally always been into EX-ORDER since first split-tape with NETZACH. "The Infernal Age" CD was a great album, & "War Within Breath" on Malignant has been even better, I think now a classic. So I was very much looking forward to this album, that have been long announced & kept me waiting. This is a live documentation, selected tracks from shows between 1999 till 2002 in St Petersburg, London, NYC, Berlin, Toronto, Rostock & at home Leipzig. There are tracks previously unknown on records, as well as from both "The Infernal Age" & "War Within Breath" with slight differences of course; the latter of the two albums was already a live documentation, but with a rather studio feel due to the re-mastering. It has more live-feel here, although mastering, sound-take, intensity, are exceptional, astounding, & the fact that the tracks are mixed, interconnected to the others reveal an important post-production job. It sounds like one show despite the different locations. Very good heavy-electronics with crushing sounds, implacable loops & redoubtable modulated frequencies. Excellent introduction on "American dawn", immediately catching atmosphere to start side 23. The "Broadcast 23" track that opens side 5 has electronic purity, like "The only way to heaven" with minimal electronic rhythms, effected smoother voice & so typical softly scintillating high-pitched frequencies (as popularized by ANENZEPHALIA) that I love so much & only rarely encounter. The limited 150 special edition with CDr is a worthwhile gift, bonus files include "Desert eagle" the track that is featured on the "Don't Hunt What You Can't Kill" compilation, "Prayers of new holocaust" the pounding hit, amongst other delights. "Broadcast 23" is a reference album by a reference act.

EXSANGUINATE "Inhuman Treatment" 3"CDr (Misanthrope Studio – ms 001)

Relatively "softer" side-project of Thomas Garrison of CONTROL as first reference of his own label. There has previously been "The Black Acts" CD on Crionic Mind, which was a rather good disc of very dark atmospheres I could possibly label as "death industrial". Here too, although this 3" is even better, especially second track "The picket" that have something magically physical in how the sounds pulse. Early B.D.N. influenced I think, which is a very positive thing, & this is not some second rate copy but a talented original evolution. Quite profound is third & last "Inhuman treatment", something to reverberate on walls & make the ceiling vibrate. Sold out?

EXSANGUINATE / [LA INFAME TURBA DE NOCTURNAS AVES] "Allegory Of Death" CD (Misanthrope Studio – ms 003)

The very dark cover gives the tone of the sound on the CD. EXSANGUINATE with four tracks explores sub bass loaded heavy atmospheric territories with a crushing massive edge, relentless tight loops & echoed morbid drones, contained power. Turning to a reference act as much as CONTROL although in different corners. [L.I.T.D.N.A.] from Spain is rather different. Less dense, an intimate relationship between sound & silence, sparse powerful elements assemble together, getting noisier, & softer sequences follow. Some passages are quite dreamlike & multidimensional. Culmination is reached in two last tracks as for deadly, posthumous atmospheres. Maybe the rhythms by the end were a bit too much. Nonetheless rather convincing & inspiring project. One project could have shadowed the other, but the alchemy works, projects fit together, there is, more than continuation, furtherance on this CD, & as far as the title goes, both projects give their own allegory of death.

GALERIE SCHALLSCHUTZ "HAARP" CD (Tesco Organisation 053)

"For all who still want to think and who still can think...". Outstanding package, oversized embossed plastic case. I know some people have been annoyed by the strong thematic aspect of this disc. I can't understand this personally; my own reaction has rather been something like: "...at least!". At least a meaningful & informative context giving envy to deepen knowledge over the matter. At least ultra-realism not artificial fantasies. The assertions of "paranoia" or "conspiracy theories" over such informative work only originate from the cautiously blinded, or conscientiously satisfied. "HAARP" is among the most achieved records ever in the fields of (post-)industrial atmospheric, for the truest sense of "atmospheric" is post-musical, rather rooted in the domains of mind & soul exploration, psychic transportation, the very beginnings & training for a (selective?) global telepathy to come. With that kind of projection, or rather say, proposal, over the future of Earth,



such a program as HAARP with all it implies in terms of violation of the inner being was likely to arise reactions. An initiation drift. Diseased empathy. If there is some sort of a quest at Tesco Organisation, some of CRUELTY CAMPAIGN "Distressed Signals", GENOCIDE ORGAN "The Truth Will Make You Free", or even couple things by ANENZEPHALIA (still considered Tesco-related even if Zaeetraom & some of their best material has been on other labels) were already getting closer to the Holy Grail; with GALERIE SCHALLSCHUTZ here it is. The slowly developing, subliminally moving sequences of ultra-cold & somber haunting drones are only sparsely disturbed by fluidly integrated elements such as a spiritual landscape poignant melody, microscopic rays textures, actively brain-caging buzzing high-pitched signals, maintained keyboards, dusty pounding with crystalline psycho-disruptive notes, short distant abstract orchestral accents, short almost subaudible metal-treated distorted vocals, buried percussive metal with amplitude.... Everything is evocative in here, aurora borealis, night sky sights, the climate of Alaska, dull grey days, military secret science workers' routine, flux of invisible energies with visible interactions, (post-)human activities considered from an angle beyond. An invitation to sample & deconstruct, final track "How it sounds..." is a documentary gift, the loud 6 second pulses repeated with a quiet 15 or 30 second pause in-between as transmitted by HAARP. All through the CD, the frequencies are rather precise, the vibrations induced specific; couple tracks start with depression-implanting, coercive emissions, until the sound of GALERIE SCHALLSCHUTZ comes to deliver. If HAARP can/potentially could influence human internal states & behaviors, then this CD has the strength of illustrative demonstration, threat by example: it is likely to put the listener in a globally worrying, wiser, meta-consciousness, & that way, it is much more than an "informative concept album", but a true act of resistance. Collaboration as always is one of the most efficient early stage of resistance. Masterpiece.

GALERIE SCHALLSCHUTZ "Teddybear" CD (Eternal Soul – es 13)

Only his second release & G.S. already imposes himself as a reference. A mini CD with short length of 24'07", which is due to the fact that this was originally intended to be released as a 10", & the frequency range & sound characteristics involved wouldn't have made it on vinyl from several pressing plants. So the CD comes in a beautiful 10" cover along with postcard & poster. Nice object. This really is a continuation of the "HAARP" album as for the theme considering it's about a large underground Extremely Low Frequency antenna emitting unhealthy 30-80Hz signal in Berlin, Tempelhof airport. The codename of this US military base is *Teddybear*... Sound is in the same vein as "HAARP", but somehow the attack over senses is stronger. First track "Berlin Tempelhof (7350 Air Base Group)" grows in intensity to mind shattering levels. Second "Electric nerve gas" opens with inner depth cavernous sounds, clear wide melody installs itself in a cold lustmordian area, high-pitched delicacies leaving your ears frozen. "Stimulated Gamma Impulse" comes next; it could easily be mistaken for "not too soft ambient" by the naive innocent, but the subtly crackling frequencies leave no room for relaxing: you are experiencing the new extent of control, training for a conscious resistance to come. "Between freedom & tyranny". It gets even more prominent in following "Psychotronic War", incredible track of subliminal internal rape. Last "The Hum" is raw documentation of what is actually emitted, like in "HAARP" final. The bystander conscience is utterly erased. The problematic involved has a crucial, most determining function that is above all projects with purely "artistic", musical matters; not recreational nor entertaining, simply superior.

GENEVIÈVE PASQUIER "Virgin Thoughts" LP (UMB 002)

I liked "Maximum Punishment Solutions" LP & "Littleton" EP by THOROFON. Then came the "Final Movement" LP, a deception, too obvious lefty imagery with Genoa clichés, for what I feel a blatantly fake use of it (I don't exactly see THOROFON in such corners), caricature of PE, overproduced sound, too much singalong chorus with "punk" vocals, shout & handclap like a fart, with even one song ("Riotdictator") reminding me of SIGUE SIGUE SPUTNIK; also I disliked the method of coming back some times later with same album together with limited to 100 "Bloodheat" 10": unfair towards the people who purchased the LP alone, & the distributors who may have difficulties to get rid of the first edition without 10". So, here's the solo project of the woman in THOROFON. It means. It feels dancefloor. Coming along with sick "fan" poster. Second degree? Let's hope so. I don't really see the point in this record; nothing much to say except forget it.

GENOCIDE ORGAN CD (Tesco Organisation 050)

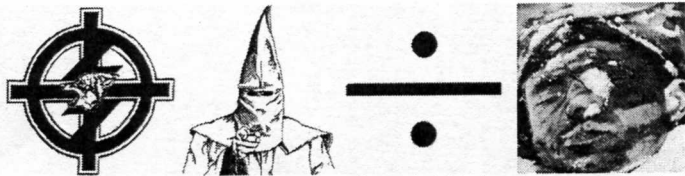
Originally meant to be released in Japan in 1990 as G.O.'s second LP, issued today for G.O.'s first live appearance in Tokyo, Japan on march 1, 2003. Deceived by the cover, not the kind of luxurious package we got used to from G.O. To use a formula: "not their best album", from around the same period I think "Leichenlinie" was superior. Of course it's still reasonably enjoyable material, but the mastering should have been much above. Maybe the intention is to propose a document, untouched. I think today more "historical" purposes than anything else. I'd prefer to hear new G.O. "In Konflikt". Recommendable anyway.

GIFT "Shoah" EP (Steinklang – SK7 08)

Limited 150; act fast 'cause this 7" is really worth it! GIFT is the solo-project of one of the two members of OPERATION CLEANSWEEP. The sound is not too far away from O.C., with a slight touch of HAUS ARAFNA in the first track. Atmospheric- edged heavy electronics with distant sample voices, 'might be vocals too but very buried in, a not so distinct sound element. As title obviously shows, WWII jewish extermination is what it's all about, the five cards coming along retains attention even if theme seems overused. Not a totally outstanding or groundbreaking release, but a rather good one for listeners into some specific corners, appealing to those who enjoy ANENZEPHALIA from some years back for instance. More GIFT in the future could be appreciated.

THE GREY WOLVES "Blood And Sand" CD (Cold Spring Records – CSR 42)

Re-issue of a tape on Open Wound from after the first Gulf War in 1992, originally presented as a collaboration between the GREY WOLVES & SHOCKCITY. The



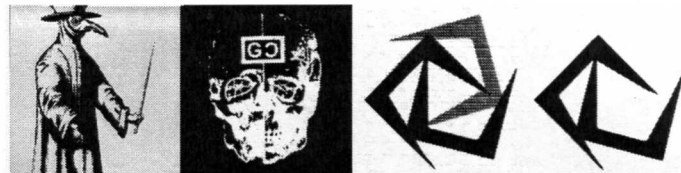
Second Gulf War is what it has been, or rather, what it is (no obvious comment), & well, the two long pieces "Desert storm" & "Gulf breeze" are still capturing the essence of such geostrategic conflicts. This is essential WOLVES, in their grand atmospheric moments, a bit in the vein of their "Through constant decay" track on the "War Against Society" 3LPs compilation on defunct Praxis Dr Bearmann label. This is music with enormous, dramatic extent; each time I listen to this it evokes me the soundtrack of some kind of world congress. Maybe someday NATO or others could use such discs as support for reflection. An indispensable classic.

THE GREY WOLVES "Victory Through Violence" LP (Robben Island Records – RIR 01) Originally a tape from the 80's. Quickly sold out item, limited 111 copies; if it's still to be found somewhere it must be at a very high price. So is it worth reviewing? Yes, as it has been recently reissued as CD on Open Wound, with even 3 extra live tracks from 1989. Same intro as on "Punishment" album, then the distinct power electronics with flanged vocals blast. The intensity is a bit tempered by the lower sound quality, but still the transfer from tape to vinyl has been reasonably well done, & such live-like sound fits well with WOLVES' energy, much better than any overproduced, too clean production. Typical tracks in here, second "Lebensborn XXIIA" has some broken rhythm with somehow SPK reminiscences, third "The coming of Christ" has captivating minimal atmosphere with a rather inspired voice, "Vengeance will" closing side A has spiraling low bass rumbles leaving your head molded in concrete. Short "Lebensborn XXIIIB" is another phase of what seemed to be a series of more rhythmic tracks without vocals, a transition to what still remains today a jewel of nightmarish atmospheric, high-pitched brilliance "Destination death", here as "Mix II" although it's not too different from the version on "Punishment" LP. Impressive vocal piece then sort of reappearance, development, prolongation of "Destination death" amidst samples, this has been the ending track "Victory through violence". Crucial piece of history.

THE GREY WOLVES "Pure Hatred" 2xLPs (Membrum Debile Propaganda – MDP 6000-55) This comes as one LP presenting some of the best tracks from old tapes, or as a double-LP with a "Live Esterhofen" extra. Black or red vinyl, I don't care too much for the vinyl color, but I think it's sad for those who had the one LP version only, as actually the second live one is excellent. Rather tribal sounding drumming on the cover version of PUBLIC IMAGE LTD's "Religion". Rather inspiring one, showing again the punk roots of one of the most influential & respected units. Hearing this, I wonder what OPERA FOR INFANTRY early pre-WOLVES band, could have been like. Could it have been in the vein of "Caring society" following as for the vocals? Crazy, excellent vocal melody, like sloganeering, reminding me CRASS "Tribal rebel rebel". "Class war", "Savage sex", closing side I "Crush" is some irritating looped disco madness with a pink electronic melody. Some more pre-"Punishment" versions with "Rising of Christi Corps" opening side II, then the complex, abrasive nature of the WOLVES' work gets obvious with "Power pulse", "Anima Christi II" a bash of lo-fi high-pitched frequencies, "Bloodpulp", "Into oblivion", "PE" as defined then by THE GREY WOLVES is definitely a subtle equilibrium between noise & atmospheric. Final "Lebensborn" has, like on "Victory Through Violence" to which it's a good companion, SPK-like rhythms. The live LP features more rhythmic, tribal passages & totally chaotic, noisy ones, the vocals are rather echoed than flanged or any other effect. There's again "Religion" at the start, rather different with such vocals, some material of period "Catholic Priests Fuck Children" ("Here we come"), some of "Punishment" ("Klandestine Amerikka"), a different "Victory through violence" version closing, the whole record capturing well the impact of the WOLVES on stage. "Subversion comes from unpopular ideas"... One thing I must complain about is the awful & inappropriate design of one of the two inserted cards (the orange one): I would suggest that such a legend as THEE GREY WOLVES deserves much more than being used as a playground for designers.

THE GREY WOLVES "Division" CD (Tesco Organisation 055) Comes in a white cardboard box with central black prints of the celtic cross/wolf head logo together with the division mathematics symbol. I must admit it, at very first sight & listen, I was not that excited; not a deception, far from that, but somehow I was expecting more. This one has been some years in the works, so I suspected something monumental, & found it in a way a bit average, usual WOLVES. But, that was only first sight & listen, & the more I listened to it, the more I got into it. Like their first vinyl manifestation "Punishment", this is material that is both rude & subtle, something to carefully put your jaws around, to digest slowly so that it can bite you from within. The shadow of 09/11 is eagerly present (let's acclaim the coming of chaos). & so is something I'd basically call "punk spirit", especially in the vocals ("Pure Hatred" has been an anticipation, ghost of P.I.L.), & the "It's just the same fascist aim but the rules aren't clearly stated" bit transformed quote from CRASS "Bloody revolutions" song attests of that - "Back to basics". Nice set of square cards, to the point statements; "You can't be a revolutionary today without a colour television set - it's as important as a gun". As for the music itself, there is the crudity of electro-shocks all along the album. Sometimes the electrons flux is a bit tempered, e.g. in 10th "With brutal force", a paradoxical title for a rather inductive one - not a big blast but a deeper attack on senses, like the slow effect of caustic acid. Get sick, your brain is a sponge. The use of keyboards gets strange here & there, the kitsch of a morbid nightmare. Sometimes older material is recycled, obvious in 2nd "Not your country" which is based on the WOLVES' track from the compilation CD that came along with Freak Animal zine issue 11. A truly great album not to be missed. So I have to bow head & hail the Brits for keeping on evolving without resting on their laurels.

GRUNT / CLOAMA "Valkoinen Kuolema – Belyi Smertz" CD (Freak Animal Records – Freak-CD 009) Both projects' material was recorded in 1998, except one track of CLOAMA dating from 2000, & the final one, a GRUNT & CLOAMA live collaboration, recorded in 1999. Folded cardboard cover along with a set of 4 cards, black & white designs with Russian war propaganda. GRUNT, prolific Mikko Aspa main project, hasn't deceived so far; too much productions to be all listed in here, so far my favorites have been his side on the split-LP with



MACRONYMPHA on his own Freak Animal Records, the "Europe After Storm" CD on Force Majeure, & the "Terror And Degeneration" CDr. Here again he features 4 tracks of this mixture of power electronics & harsh noise he became famous for, although it tends to be more PE than before I'd say. Quite effective loudly screamed vocals. The very intense, forceful loop in 4th "Propagandan uhr!" makes it supreme, highlight & my fave on the CD. CLOAMA, one half of STROM.ec, is more mixture of power electronics & atmospherics, with very cautious work on sounds, especially high-pitched frequencies. A lot of sampled voices; vocals in 8th "Valkoinen kuolema" that are much in the background. Wholly energetic, with a feeling of emergency. 9th "Salama", a more recent one from 2000, involves keyboards, a looped effected heavenly melody with choir, & pounding grating globular sounds; quieter than the 4 others, very good one. The live collaboration "Punainen lumi" is a blast, incredible vocals & perforating high-pitched sounds. Obviously a recommended CD.

GRUNTSPLATTER "Chronicling The Famine" CD (Desolation House)

Project of Scott E. Candey, owner of Crionic Mind label. All I have tasted by GRUNTSPLATTER so far has been to my liking, it could occasionally be harsher; I especially keep in mind "The Cessation Of Spoil" CD on Glass Throat Recordings by TRIAGE, GRUNTSPLATTER & RUHR HUNTER collaborative project. This here is a bit in the same vein, cold & organic, subtle mixture of pulses, frictions, flux of frequencies, small noises. Perfect example of what I would call "death atmospheric", delicate thunder & path in profound, inner worlds. My faves in here, although it's hard to definitely fix, would be 5th "Tyrant among the bloodless", superb stereo effects, & 7th "Underneath the luminous poison", shiny melody over very dark sounds, like vermin gnawing the last fossilized remains of a corpse under a sun in renewal. The rather evocative album title fits perfectly. Very recommended CD. Nicely designed digipack. Desolation House is a sub-label of Release Records, with taste as already mentioned; keep an eye on it.

GUILTY CONNECTOR / JOHN WIESE LP (Ataxie Disques – tax 05)

Sadly this french label stopped its activities. There has been SONIE "Stimulus", CORNUCOPIA, & also a SEEIN'RED piece of plastic (I still mention it 'cause I'm conscientious, but it is very far away from our concerns here, some PC "HC-punk" by old dutchies). So this split LP is a farewell, & a very good one by the way. GUILTY CONNECTOR attacks with powerful noise assaults, harsh density focusing mostly on high-pitched frequencies & some short quieter moments involving concrete manipulations. Audience reactions can be heard here & there as some tracks are live takes. Last track "All alone" has a long quiet intro featuring what could sound first as sexual groans bit by bit revealing themselves to be frictions on a glass surface; then a perfect mixture of harsh noise & concrete sounds blasts. One of the few newer japanese projects that I like. JOHN WIESE side features excellent droning atmospheric with depth, variations, & a tendency of getting into more concrete noise territories that is carefully maintained sparse giving the long piece an intimate dimension. Something of atmospheric pioneers in here. Although label is no longer active, record is still available from distributors, Nuit Et Brouillard for instance.

THE HAFLETRIO "Cleave: 9 Great Openings" CD (Nextera/Die Stadt – era 2077-2)

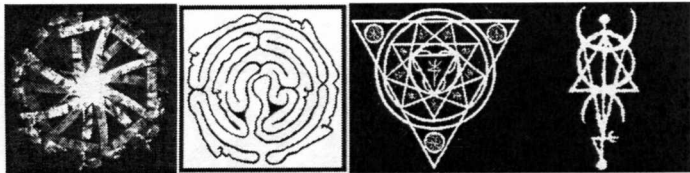
Such a reference for me... Pioneering work, I'd have the same dedication for H3O as for LUSTMORD, or even more, due to the subversion of science content/ extent in the work of Andrew Mc Kenzie, this spectral/ghostly presence he often convoked in his sound experiments. Remember for instance "Three ways of saying two" on the "Four Ways Of Saying Five" album, originally Charrm 1 in 1986 & still available on The Grey Area of Mute Records as chapter 4 of "The Golden Hammer" series: a masterpiece, grandest manifesto of all times. Whole "The Golden Hammer" series is a must have anyway, as well as couple other albums. Yep, there have been couple too minimal, easy ones, or pieces involving piano that can be ignored, but it's only a minor part of an ongoing oeuvre. I was wondering very much what this new album could be like, after couple years of silence due to disease & subsequent loss of job. Well, this 62'13" long piece rather sounds like an awakening after a long silence. Some could say this is too monotonous, or even simply that it's boring. I don't think so; even if this deep droning piece doesn't evolve much, giving a feeling of stagnation, there are regular differing passages where it gets either high-pitched or infrasonic, at some part nearing the end it's even close to magic, as however low the sound level is on your amplifier, it makes the environment vibrate around. Very good mastering. It's a nice object, although a bit too artsy mannered, minimal presentation, cardboard booklet with intriguing pieces of literature wrapped in printed tracing paper, along with CD in a cardboard file wrapped in printed tracing paper too. This is part the first of a trilogy; a triangular logo a bit like a triskell symbolizes that trilogy. For this first part one of its branches is grey/silver.

THE HAFLETRIO "No Man Put Asunder: 7 Fruitful And Seamless Unions" CD (Nextera/Die Stadt – DS 58)

Part the second of the trilogy. Same presentation, same layout, still great texts in the booklet; the triskell-like logo now has a golden branch instead of silver. Exact continuation of part the first, in fact it could sound like being exactly the same as "Cleave", but there are variations, although the differences are very subtle. It can be felt already with the first differing passage that this is continuation not copy, as it has more strength & deepness in it, infrasonic is more infrasonic, high-pitched is more high-pitched. Also the piece is now 68' & not 62'13". The feeling of stagnation created puts you in the appropriate inner state so each new differing passage is like a micro-journey. When minimalism gets supreme.

THE HAFLETRIO "No More Twain, Of One Flesh: 11 Unequivocal Obscurements" CD (Nextera/Die Stadt – era 2022-2)

Part the third, continuation. White on white triskell-logo branch. Series completed. That makes one over 3 hours long piece. This third chapter feels muddier, more engine like at the start, until complete surprise at 32'50": the whole thing gets pushed up, a more ritual tone is taken for short. Then it goes again by the same droning sounds, getting



more organic, & silenced for the final. An inspiring work on time. Do you remember "Thursday Afternoon" by BRIAN ENO?

HALO MANASH "Se Its En" CDr (Blue Sector – BS 02)

Another revelation from Finland, the hotspot for continuous appearance of talented new projects. HALO MANASH is one half of I.CORAX, with guests. Seven 7 minutes-long pieces. I think mostly keyboards/synths-based atmospheric, droning dark soundscapes, added acoustic elements, occasional percussive rhythms, small noises, discreet treated whispers. It could be defined as "ambient", but the intensity & depth in here definitely make it atmospheric. A dreamlike rather than ritual extent; somber dreams are not necessarily nightmares. Reminiscences of T.A.G.C. & BAD SECTOR. 7th "Lunar horn" even has a touch of LAW "You have no choice" track from "Vindication And Contempt" album in the sound; 'means a lot to me emotionally speaking. The one & only very minor criticism I would express is I find the percussion bit too upfront sometimes, but this is a question of tastes, not a too big deal. Despite this percussive difference, I feel HALO MANASH is exploring spaces not too far away from BESTIA CENTAURI, although slightly less spaced out. Very nice cover designs, comes with a triangular sticker. Don't miss this one as it's limited to 100 copies. I wouldn't be surprised if HALO MANASH comes back with a manufactured CD that could be a masterpiece in a near future.

HALO MANASH "Par-Antra I: Vir" CD (Aural Hypnox – AH 01)

New label from Oulu/Finland, twin brother of Blue Sector. With mentioning AURA in a label name you get me enthusiastic. Has Antti, HALO MANASH & Aural Hypnox mastermind, developed ajna? Label is said to concentrate on handicrafts, textile stuff, objects & special packages. Then with a 1000 print run, Aural Hypnox gets all my best wishes for it gets sold out. But on the other hand, with a quantity like this it should remain available for long, be widely available, it will not create frustration for those not glued to their computer hunting for all that comes out, & that is positive. So this is it, manufactured CD. HALO MANASH is much more ritual, more acoustic too. For a second manifestation after a year or so, there's quite an evolution: more acoustic elements, abyssal superposed layers, guitar drones, more percussion, whispered vocals, solemn choirs (in 8th "AURash"), occasional modulated tiny high-pitched frequencies piercing their way to the front (in 6th "MagneTisOitUNut alval"). This time I don't have a single problem with the percussive extent at all as it's not sparse, almost permanent, so doesn't feel like added & has its crucial role in this subtle alchemy. No intermission, like one over an hour long piece. When you feel it could be the end by 9th track "sIE Lus TO", discreet sandy textures remain, & shortly after it re-starts with a much more vaporous atmospheric tone, rising from the abyss to an opened sky at night, my favorite part maybe although short. H.M. definitely found an identity of his very own. Then I've read somewhere a comparison with ZERO KAMA. Aha. Although H.M. sound is much denser, that could be it. Especially since the very nice b/w A5 booklet that is the cover reveals that windbones are involved. I won't be too descriptive with the booklet so that you'd better discover yourself; all I can say is that to each track corresponds a different sigil, there are a lot of elements interconnected to each others for a complex assemblage background to meditation, aiming at unifying perceptions & energies to overcome the conflict generated by essential dualisms. Taoist? First 200 copies come together with wall canvas, each unique. To be mentioned that there are also larger wall canvas available by Aural Hypnox; I have one of them, my girlfriend has another, so we can attest they are all slightly different, very beautiful black designs of frontcover main sigil on brown bleached background. I really love such items, a lot of efforts has been put in this; next step is batik? It is the first chapter of a trilogy; "Par-Antra" II & III are planned for early 2005 & early 2006. An annual delivery, this seems well-thought, or better, felt in empathy with time circumstances; I'd suspect that, far from being arbitrary, it is linked to a long ritualized confection process.

HALO MANASH "Syoma" CD (Aural Hypnox – AH 03)

Again 1000 copies. I could be surprised & it gets sold out faster than I presume; if so, then I'd be a bit reassured as for the interest & taste of people. The acoustic origins of most sounds are obvious as in "Par-Antra I", distinct almost continuous involvement of guitar drones. I'm ordinarily not that found of guitar drones, it depends what is done with them, how they're used & integrated within other elements. In other words, guitar drones alone by themselves are not to my tastes, I feel too much the acoustic/conventional background of posturing musicians, most obvious with french KASPER T. TOEPLITZ, now chuffed in french state subsidized official cultural spheres (the joy of namedropping; I have like this a handful of surprising, out of context, totally incongruous evocations...). What HALO MANASH does with guitar drones definitely fits much more to my tastes than e.g. TROUM or DAMIAN CATERA (formerly in CON-DEMEK). Tell me "electro-acoustic": H.M. transcends. Tell me "concrete" (for some of the samples used in here): H.M. transcends. Tell me "dark ambient": H.M. transcends. I'll come back later on the problematic of labeling H.M. new born original style. Ventilated ethereal hiss quickly coming in & going out above the sonic space at the opening, placing the coming piece under the auspices of visiting astral entities (yes, I said "THE coming piece" as it's how I see it: no intermission, tracks are rather parts). Then a sequence features, not "heartbeat-like rhythms", but real heartbeat sound with amplitude as heard by an internal ear, or like if you would be inside a grander being. Percussion comes next; it is going to be sparser than on "Par-Antra I: Vir". The different layers are going on their own way, a bit like as illustrated by Aural Hypnox logo: fusion of labyrinth & spiral, brain random circumvolutions perceived globally. So the level of cohesion varies, sometimes a diving liquefaction, some other times radiance of massive cosmic manoeuvres, which adds to the haunting & deterritorializing extent of the work, inducing a feeling of vertigo, being lost in the middle of an infinity of multidirectional possible movements like during an astral projection. Reverberated gongs, bells & chimes involved too this time, still windbones, as well as something unknown to me, strange, named "sinebotar". Chanting gets weird here & there, the voice goes multiple, like cyclically possessed & dispossessed. An almost lamenting, tragic tone installs with 4th "Etä-



etsijä" onwards. It is swept away with 6th "siLvOINnokkaASTIEtoa" as percussion reappears for a short, almost marching sequence. & more of such variations from a passage to the other, complex, captivating. A lot is happening. By second listen to "Syoma" I started to feel something very special: it could be a very astral-connected, exceptional ceremony "individually" convoking a certain number of entities. There are different phases of approaching & adopting, each new convocation requires some times to apprehend the "character"/very essence of the specific entity, eventually trying to let the entity express her/him/it/them-self/selves into one or more of the human creatures participating the ceremony, & each time an entity leaves a shorter or longer recovery transition is needed. With this renewed vision I go for another listen of full album, & it fits to "my scenario" (well, is it just a "scenario" actually?). As everything on the 3 folder/6 panel semi-glazed black (careful with fingerprints...) cardboard cover: the nice silver drawings of front & inner, the inner notes (quote: "All the material of this album is dedicated to and inspired by the dynamic subconscious force which gave impulse to visions relating to auto-cannibalism and metempsychosis."), the back sigil (I love those sigils). True "magic(k)" seems to happen in this close to Lapland & arctic circle area. I would personally label H.M. "style" as egregore atmospheric. CD is obviously much more than just "recommended".

HAUS ARAFNA "Butterfly" LP or CD (GalaktHorrrö 014)

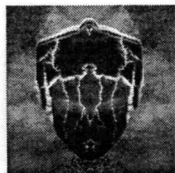
New HA, long awaited as usual as it's only their third full-length in an eleven years career. Immediate classic, reference. If "industrial" still means something in terms of "music", & if it would need headliners, then here they are. S.P.K. inherited, with very actual, contemporary sound, as well as past & future electronic elements, analogic gets digital & vice-versa, plus they occasionally generate sounds or sublime/subliminal melodies or patterns that have a texture, a color, never heard before (as far as my ears are concerned), like at the start of 4th track "Für immer" (new, totally different version than on the EP). Okay, the "Blut" times are far away now, but no nostalgia. There were couple tracks on "Children Of God" album I disliked ("The way you go" or "Electronic terrorist" for instance), & in the meantime the "Für Immer" 7" made me wonder to which point they would evolve next. I'm far from being deceived. I think it has matured & works even better now than on the 7", "Children Of God" (6 years behind already) being considered a searching, transitional period. The terminologies they use such as "angst pop" or "death disco" fit perfectly with the sound Mr & Mrs Arafna generate. If this could be considered "E.B.M." then it's the most superior form of it I know, PE extent is still present here & there, & it's definitely not simplistically pounding. Every room you go in the house of ARAFNA is covered with cerebral textures. Paradoxical, their sound is both their very own, & has something like "universally" electronic at the same time, which they incarnate, animate. Closer now to what they do as NOVEMBER NOVELET. Except specific passages (e.g. 5th "Schockraum", like a crude score of an electro-torture session), it's clearly dancefloor-suitable, which is good as for what is induced by the vocals or the disciplinary extent of the rhythmic work, at least for once something might happen on a "dancefloor" when exposed to H.A.. Most obvious in 12th "Mirror me", powerfully stomping hit, one of the highlights in here, especially since it involves at some corner typical mid-tone/high-pitched despaired & morbid strangled notes as I've only heard elsewhere in ANENZEPHALIA too so far. & finally, number 13, thirteen, XIII, "Gravity to the end" is some karmic tour de force, declaration, excellent lyrics. Mrs Arafna voice appears by the end, reawakening. Mr Arafna occasionally croons, which in this context is more than bearable, perfectly enjoyable. There are not so many projects' voicing spirit to that extent. Post-emotional. When I want something like this, H.A. provides, no other. Although a lot pretend, there are not so much true inferno citizens on Earth, apart from those of inferior casts.

HAUS ARAFNA "The Singles 1993-2000" CD (GalaktHorrrö 015)

Digitally remastered singles recollection. Very good initiative for celebrating 10 years of GalaktHorrrö. Cardiac & muscular music. With such a retrospective, the evolution of H.A. sound gets very obvious. Interesting how they named their different periods or phases: *teen spirit > the experiment > the search*; to "Für Immer" corresponds *prelude*, as it's already very close to H.A. actual sound. Personally my faves would be among "You die" or "Paranoia". The digital remastering is potent, obvious in the tracks of the first 7" "Sex U Mas". They did a very good graphic work as for the cover/booklet, filled with pictures of Mrs & Mr Arafna through the years. Thank you.

HEATH YONAITES "Rim Of The Sun" CD (Triumvirate 10)

I have mixed feelings about Triumvirate. There's variation & originality, from good to excellent releases but also bad stuff. RADIAL or GEOMATIC come to mind, too much technoid for my tastes. DISSECTING TABLE is not a project I'm much into. Then you have what is above the average: NOTHING, reasonably good despite some horribly emphatic & kitsch melody trying to be impressive for 10 minutes at the end, & VEIL OF SECRECY, solo project of Steven Hall of YEN POX, good too although not reaching same level as YEN POX or BLOODBOX. & then you have what is exceptional, LAW of course, & also VEINKE "Collection III: The Black Summer". This CD by HEATH YONAITES belongs to latter category. Truly brilliant atmospheric masterpiece. Not exactly dark but shiny & desert, grandly spacey, with occasional tension. This is music for psyche travels. Sub-bass, majestic drones, incursions of many small details. The cover states: "resources... as instruments: empty bottle, metal bowl, metal wands, music box, wine glasses; microphone recordings: burning logs, church bells, evening rain on metal bowls, lake waves, Thameslink train, water in hot frying pan; geophone recordings: blueline machine, iron fence on beach, lakefront pier, mac g4, machine shop floor; shortwave radio: various frequencies in which are found signal pulses, voices, static, etc.; digital processing: mac g4, deck, peak, thonk & numerous filters". Still, it is not concrete music. I could do comparisons, P.G.R., superior TROUM, or opening & ending of track 3 "The Oort cloud" reminds me some FETISCH PARK (the "Trost" CD on Extreme), but I'd rather avoid those comparisons as HEATH YONAITES on this album stands as itself & marks consciences with a sound of his own. But then I should point out that, for what I've



heard & seen on the 'www.yonaites.com/health' website, those must be HEATH YONAITES best recordings ever, as the other stuff seemed a bit too ambient, flirting with almost "new age" imagery. Get this one anyway.

HECATE vs. LUSTMORD "Law Of The Battle Of Conquest" (Hymen Records – ¥ 041) It's been a long, very long time since I last purchased anything from Ant-Zen, & as for Hymen itself, it is the first time. No surprise when I read on the cover something like *"technoid noises for collapsing people"*, which is how label presents itself, empty sentence trying to impress & have an impact of an utterly commercial nature... I could have kept going on without any Hymen record, but well, LUSTMORD is featured on this one. & there I get the feeling of being to a certain extent abused. I don't think there's any original, new LUSTMORD material in there, but just samples from "The Monstrous Soul" & other albums mixed with boring basic "breakbeat". A bit of a neo-liberal technique if you ask me, using a "reference" name to get some second hand "dancefloor" crap down in the throat of as much smiling consumers as possible. Just like the advertisements you see on TV (in case you watch it), Super-Hype-Youngster-Techno-DJ versus Mr-The-Big-Official-Artist-I-Am-So-Devoted. Horrifying mixture. I'm not into all those VENETIAN SNARES, SOMATIC RESPONSES & the likes. But then, I must admit it's not too badly done for those who have tolerance for "drum n' bass", & it can be a starting point, an opportunity for some people to discover & get into "real" LUSTMORD works; so at least for this reason I temperate a bit my criticism.

HERBST 9 "Consolamentum" 12" (Loki Foundation 32)

"Ritual" is a word, having been to often used for second rate stuff, that has lost a lot of its meaning through the years. Debased. But in the case of HERBST 9 it can be used again with sense, essence, I'd even say with pride. With only two full lengths they quickly imposed themselves as an obligatory reference within atmospheric music. Confirmed again here. Two lengthy pieces of the finest ritual atmospheric currently to be experienced I'd say. "Bloodmoon ritual" opens with primal, abyssal gongs, gregorian choirs buried in, the sound of creation, then archaic drumming invade the place, bit by bit leaving room for tantric choirs turned to drones. I'd say LUSTMORD meets early ALLERSEELEN but it would be abusively futile, & after all not really appropriate. "Consolamentum" is spectral, both cold & solar, a dark star, more in the vein of INADE masterpiece "The Crackling Of The Anonymous", or INADE track opening the "Saturn Gnosis" compilation, but more peaceful. Arctic icy desolation evocative for what I feel. Tiny metallic sounds not unlike Japanese koto then give closer tone, until the ground becomes actual clay with the return of archaic drumming. Shamanic dimension? I would say so although the involvement of sound technology is prominent. Marvelous artworks, I guess extracted pics of the extraordinary video they've shown at Deadly Actions V (I'd suggest this could be made available someday). Strongly recommended; with HERBST 9 you can't really go wrong. *"- the endura can be achieved by the consolamentum of life -"*

HERBST 9 "Enenylyn" EP (Drone Records – DR 67)

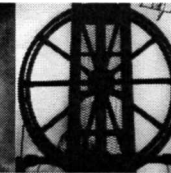
There have been couple Drones lately that I found too minimal or artsy mannered, but as stated before, with HERBST 9 you can't go wrong. Side I "Mietkin" has mid-tone to high-pitched crystal drones shifting in space with sub bass resonance. Meditative, & unusually abstract for HERBST 9. I might have too much dichotomy in my perception of sound, but despite sparse background wide abyssal manoeuvres, I find this more ambient than atmospheric, which in this case means quality anyway. It shows too that HERBST 9, although with their own distinct sound, can adapt themselves to the label they are published by, & that is a quality to some extent. On side II is "Tynemlen", slowly melodic choir-like grand drone with small crackling sounds coming & going, less abstract, closer to "usual" HERBST 9. Excellent.

I.CORAX "Sealed In A Radiant Larval Maelstrom" CDr (Blue Sector – BS 01)

"The Cadaver Pulse" series, states IX - XIV. Nice packaging, six superb black & white pictures involving photos of hands & lights/movements effects are included. The sound is devastating atmospheric, fast changing sequences of drones, a lot of density & tension. Harsh & dark atmospherics. Here I don't feel like being immersed but drowning, which is quite a different feel indeed. I thought I could detect sounds of war at the start, am I wrong? It's said that sounds on this CDr are all effected natural sound-sources, like field recordings, animals, human voice... One should be advised to guess! Part 4/state XII has some drumming giving it a martial tone while a desperate repetitive melody probably obtained with re-worked guitar drones sets an unhealthy ambience. Some supreme parts, incredible diving effects, relentless intensity. No intermission between tracks, despite 6 parts on the CD it all stands as one piece - the variations of an internal state, something ongoing that's never totally silenced until you're dead. I feel a bit like quoting Nuit Et Brouillard catalogue, but it's true that latest INADE or some SCHLOSS TEGAL come to mind; although a newer project, I.CORAX immediately reaches such level. Here are the killing fields of atmospheric music. "Maelstrom" is the very appropriate word to describe this disc. I.CORAX is a duo with solo (although involving participants) side-projects, on one hand ZERO EYE, with debut release soon to be released on Blue Sector, previously known as DEPTHER (check the excellent "Altar State" CDr on Nihil Market), & HALO MANASH on the other hand, developing his work on own label Aural Hypnox. They live in Oulu, north of Finland - such a concentration of excellent projects for a not so crowded country. Get this if you still can (lim. 80).

I.CORAX "Mothelix Liquescent" CDr (Blue Sector – BS 03)

Continuation of "The Cadaver Pulse" series, states XV - XX. Packaging is in the same vein as previous, six black & white pictures of effected macro textures, superb again. 6 parts but again no intermission, one long evolving piece. Still dark drones, but whole atmosphere is quieter & colder here, I'd say more subtly oppressive too. Overall use of keyboards/synths sounds, involving Korg MS20 in some passages I think, especially in track 4/state XVIII. More focused on mesmerizing high-pitched frequencies, patterns & loops, effervescence & incandescence arising in somber horizons. My personally most rated sequence is



final track 6/state XX, massively moving bass ground & acute majestic high-pitched drone rabidly flying over, on which sharp poundings come & go. Quite a metallic edge in here. Intense & emotional. Very spectral. Definitely get this too.

I.CORAX "from gOLDem flesh to silverb ONE" CDr (Blue Sector – BS 04)

A live recording of a rehearsing from september 25, 2003 for a live action that took place september 27, 2003 in Turku, Finland. Spaced & organic atmospherics, sometimes not too far away from BESTIA CENTAURI in my opinion, but some other times more acoustic, involving human bone horns, wholly with a shamanic dimension in the sound. This is great, but still, I prefer first Blue Sector.

IN DEATH'S THROES "Tactical Disorder" CD (Art Konkret – ART 36)

It's been a long while since I got to hear something from Art Konkret, sadly enough as SÖLDNERGEIST used to be a project I enjoyed much. Lately they had couple releases that didn't attract me, also DRAPE EXCREMENT is an act I'm not 100% convinced by. So I bit by bit lost sight of Markus Kropfreiter's label. The scorn ends here. Half of IN DEATH'S THROES is Stephen Petrus of MURDEROUS VISION & Live Bait Recording Foundation. Despite David Koresch on frontcover & typing error on backcover, this disc is much more than recommendable. A bit stupid to say, but with the two first tracks, introductory "Call to arms" which is a mayday statement filled with cold radio samples, & "Seize command", a harsh rhythmical affair with structures & patterns progressively getting more confused & chaotic, I first had the feeling that IN DEATH'S THROES could in a way be close to what THOROFON have been or could have turned to. Wrong. It's in fact rather different. Third track "Wound ballistics" radically steps away from such a comparison & sounds to me like wind softly blowing on an electrified wire fence, until some sparse keyboards notes come to give a more ambient feel to it. Fourth "Control" is a long & subtle evolution from dense PE dynamism to mesmerizing atmospherics, excellently crafted soundwork. All other tracks remain in quiet territories, rather dark ones, especially sixth "D-generation wasted" in which the use of vocals is indeed perfect to my ears, & seventh "Pure nothing" that has this very special little something I love much, through-dimensional effect of remaining immobile while moving along with a whole universe around you at the same time. Drugs-related metaphor again, an effect I could recall as lysergic. Eighth "Secret collections (bloodrush mix)" sees Richard Schneider of SCHLOSS TEGAL remixing an excerpt of IN DEATH'S THROES' first live performance from 1998; this S.T. contribution is no surprise considering the sound in latter tracks. Original & very well done. Check this disc.

INSTITUT "Motionstrukturen" 10" (Sin Organisation/Nail Records – SIN 15)

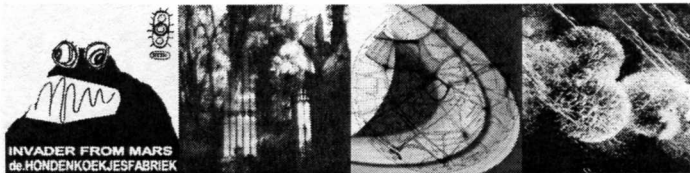
I don't know whether it's just a false idea I have or not, but I tend to prefer what INSTITUT propose on vinyl than on CD. This 10" feels closer to their previous double 7" than first CD. The four tracks here were recorded in 2000, except the first one "Lufta e popullit" which dates back from 1994-95, extract of what I guess was their first tape. An older project than I thought. All INSTITUT ingredients are here, pounding stomp, very distorted vocals, speed. My favorite is "Classmates" with engine loops speed variations & both Johanna & Lirim vocals.

INSTITUT "Live Like Traitors, Die Like Traitors" CD (Cold Meat Industry – CMI 106)

Their first CD "Great Day To Get Even" was okay, even enjoyable; I used to consider it as a milestone: the exact limit where rhythmic stuff is still okay for me, & further it is no more (Hands label stuff for instance). So there was room for improvement, & there's still. Still conventional, systematic rhythms, too repetitive ones, with obvious effects & simplistic gimmicks. But I can't complain that much as it's all saved by the efficiency of vocals - although I think Johanna Rosenqvist voice should be used more & better. There is a slightly more noisy, saturated edge in couple tracks, especially 2nd "Move to strike" where saturation turns to a monolithic minimal pulsation of all the crispy textures. Convincing, my fave. With such one they step onto something else, which I hope should get even more experimental with time. Fingers crossed they could solely focus on this kind of work & develop it in the future. So, I find this CD not over the top, but decent.

INVADER FROM MARS "CacAca? LanDing" DVDr (De Hondenkoekjes-fabriek)

Noise by Kei Yakota aka OUTERMOST. Video by Monomark/De Hondenkoekjesfabriek. Sound wise, it's all simple tiny concrete manipulations without any multiple layers or droning trace, immediately heard by the menu. Image wise, it's a collection of encounters with grotesque, trashy extraterrestrial creatures made of recycled objects or painted plastic wrappings disguises, together with small animated drawings, multicolored geometric psychedelic backgrounds, with the screen often portioned looking like low tech machines' control monitors, with different elements going on. De Hondenkoekjesfabriek's distinctly recognizable graphic style is everywhere present. There are 8 short clips, titled "Exci", "Inha", "Pen", "Re-a", "Con", "Rei", "Rot" & "Cha", plus an untitled one & the credits. All clips have a small inserted animated b/w drawing, logo of the channel on right top of the screen. "Exci" shows the progressive static excitement of some black alien thingy. "Inha" has an alien blowing through a tube in the water, amniotic liquid with an embryo, contained by a big glass. In "Pen", an alien tongue licks a prick's head, from which pours a sort of mustard; bit by bit the tongue gets more passionate, destructive, opening the dick hole more & more. "Re-a" introduces some GWAR or DEAD CHICKEN-like scum silently grimacing, with a white & red winking check pattern as subtitles. "Con" features an alien endlessly cranking lottery balls, the image getting progressively hazy & pixelized. More flashy big pixels coming & going in "Rei" while a hand sparsely titillates buttons on an alien face that looks like a recycled old loudspeaker. "Rot" is the most dynamic one, both sound & image, sonic sand cascade textures illustrated by the fast turn of an helix, the screen geometric fractions, shimmering colors. A front green frame with yellow triangles & red squares moving along its lines designs in "Cha" the cell trapping one more alien creature. I'd have enjoyed one more clip as I miss a forensic evidence dissection of one of those aliens. Maybe in the untitled bonus? Nope, a cow-headed alien plays labyrinth, with the subliminal appearance of another worrying squared alien face intermingled in cathode ray linear parasites. All those images arise something delicate, poetic, even emotional; although short



time guests I bit by bit feel closer to the grotesque figures. The kind of minimal & intimate concrete manipulations provided are better experienced supported by such experimental videos than audio solo, alone by themselves. Pleasant DVD.

INVERCAULD "Tiamhaidh" CD (Cyclic Law – 6th cycle)

A new US project, who should issue a collaborative feature on Sonmambul in the future. Scott Candey of Crionic Mind for the artworks, Thomas Garrison of Misanthrope Studio for the mastering, couple names in here. Cyclic Law continues with b/w prints on textural cardboard paper folders. The sound follow the standards of Cyclic Law too, good droning dark atmospherics with keyboards bass prominence, background field recordings of mainly water. Lacks variation maybe, but it is not easy background ambient, rather something to explore that needs some time to install itself inside you. It's not so much variation but a climax that I miss. INVERCAULD does a good one anyway & I'll get this climax in future works for sure. Tracks' titles & the font used indicate a celtic presence in here. Then, seeing the involvement of KARJALAN SISSIT & relative for next productions, I think my following of the label is over & it could be a while before I get interested again. Some diversity had to come for Cyclic Law, but not that way.

IONOSPHERE "Sliced Matter" 10" (Avatar Records – avatar 02)

Limited to a mere 150 copies, which should all be gone by now making this second reference on new Leipziger label Avatar (the first having been a similarly limited 10" by COMBATIVE ALIGNMENT) an almost immediate collectors' item. With reason. This is lustmordian space atmospherics of the best tradition, droning synths, some sparse ultrabass whirlwind, high-pitched frequencies softly scintillating, deep vaporous textures & "concrete" metal sounds incursions. Almost field recordings from another planet. On its own way, following INADE path, but already unbelievably mature, superior, for a first manifest.

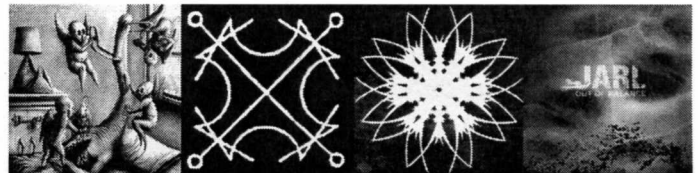
IONOSPHERE "Angular Momentum" CD (Power And Steel – PAS 19)

Leipzig is a crowded city. I'm hoping all the projects from there will not turn to a point where it could get sterile, the repetition of always the same thing. So far, it's still not the case, & for the level of quality provided, there could even be room for some more projects, even if all already established projects would keep ongoing with regularity. IONOSPHERE is on P.A.S. not on Loki; a subtle nuance. There's a lot of organic life under a thick ground of ice, a wide horizon of back-resonance vibrations, a fluid current moved into material in its intrinsic purity. Ears are seeing. From a hole of repercussive Earth-beating unknown memory can be felt the reversibility of deepness, between being & nonbeing. Soundscaping an endless fall to the most original grounds, where the void does exist, where one is magnetically driven through a spiral downside up. In other words supreme atmospherics that I'd compare to some of latest LUSTMORD "Zoetrope", obvious in some sounds, punchy collisions amidst spatial textures, straight by 1st track "Transmission", or to latest INADE on "The Cracking Of The Anonymous", & to LAND: FIRE, with even more deepness & crystallized echoes. Then you get 3rd "Deep Interior Research", spatial heavy-electronics, something of old ANENZEPHALIA, "Megalomaniac I" of "Fragments Of Demise" LP, as for the slow pounding. Profound melodies developing together between the abyssal bass & windy high-pitched drones, 4th track "Through silent borders" shows project is well-named. A track I love a lot is 6th "Gravitational repulsion", a slow, electro-magnetic "rhythm", a feel of arising all along, it's somewhere close to "The crushing of earthly foundations" of INADE on "Aldebaran" album. Primitive memory rebirth along the sea field recordings buried in infrasonic atmospherics with 7th "Quantum mechanics". 10th & last "Another world" has something of timeless electronic music, TANGERINE DREAM evoked for instance, shiny one with a tiny melody quieting all the ecstatic past journeys, a regain of consciousness, keeping on waving back to the outer ocean of involution.

IRIKARAH "Good Morning America" CD (Membrum Debile Propaganda – MDP 6000-56) A project I always kept an eye on since their first picture LP on Steinklang. It could vary a lot from a release to another, the "Rudimentäre Irradiation" CD for instance was something unpredictable, but now has established a kind of sound that could seem unoriginal, but which is well-done & usually slightly above a lot of projects in that vein. As for me best IRIKARAH so far have been the "Mistress Of Agarthi" track on Deafborn's "Noise Transmission" CD compilation & their side of the split LP with STROM.ec on Freak Animal. This new CD is rather succinct, making it efficiently to the point. I say "new" even if the cover says it dates back from 2001 - it has been announced for long & I think delayed - due to 9/11? One could complain about usual cliché theme & cover, featuring an electric chair, Miss Liberty, stars & stripes, G.W. Bush, all covered with red, but I personally won't. This is standard german heavy electronics with blend of old-school industrial, some rhythm-box sounds. Third track "The fog of war" reminds me of GENOCIDE ORGAN "John Birch society", or some HAUS ARAFNA from "Blut" times, but with a much punker feel in the vocals & an actual song-like construction with chorus. Next "Hello Mr. President" has very distorted vocals, crispy high-pitched textures over soft background heartbeat pounding, reminding me some other G.O., more from "Mind Control" period, or even french LA NOMENKLATUR in the vocals. "Against Moscow" sounds refreshingly old-school, rhythmic. Factory atmosphere & percussive ensemble in sixth "Wahltag". A bit of an ANENZEPHALIA touch in seventh "Violence". Next track has this touch of "John Birch society" rhythms again with the voice a la NOMENKLATUR & high-pitched frequencies. Some could consider IRIKARAH average, unoriginal, but I personally don't. There are enough cunts trying to provide originality falling in plain shit that I won't have a go against suppliers of quality stuff might they sound already heard somewhere else.

IRM "Four Studies For A Crucifixion" 10" (Cold Meat Industry – CMI 119)

The red cover/pink vinyl LP, "Oedipus Dethroned" CD, their side on the "Nihil" double LP compilation, so far I liked all I got from IRM & this 10" is no exception. Again this is PE with slow pounding, "death-industrial" extent with depth provided by excellent background atmospherics, & above all very effective vocals. The two tracks on side one feature horns & other unusual acoustic elements giving 'em an



atmosphere surprisingly reminding me "Weeping" by TG on "D.o.A The Third And Final Report" album. This is an evocation not a comparison, & a rather personal one. IRM succeed in creating original material that has roots in more conventional, carefully labeled genres, with insertion of unpredictable acoustic elements, as shown too on their split 10" w/SKIN AREA on Segerhuva.

IRR. APP. (EXT.) "Dust Pinchers Appliances" CD (Crouton Music – crouton n° 21) If JOHN CAGE would be still alive & indulge with atmospheric music, it could be something like this. Very good droning sequences intermingled with many concrete takes, cut-ups, field recordings, acoustic & electro-acoustic weirdness not unlike MANON ANNE GILLIS for instance sometimes, or JOHN ZORN & friends some other times, when guitar with a taste of improvised contemporary music gets obvious. The latter being what I enjoy the least in the album, but nothing too disturbing as it's only one track integrated amidst very nice moments. More experimental than anything else, but still I think this belongs to the limits of the suburban territories of atmospheric as the droning job is outstanding, transporting, & when it comes to be together with the more exp/improv/contemp elements, abstraction leads & it all works more like disturbances or evocations than anything else. I'm not too surprised to see David Tibet in the thanks list. Great accompanying notes inside the cover, about body interactions. Crouton Music from Milwaukee is occasionally interesting, a label I consider close to Anomalous Records in a way. Obviously not appealing to everyone reading this publication, but for those still with taste for unusual ambiances, this is a good one.

ISOMER "Serpent Age" CD (Tesco Organisation 054)

A new australian project. Disc opens with soft atmospherics, track 1 "Star of Sarajevo" is okay. But track 2 "Omphalos" is a bit too keyboards-based, repetitive, lacking something. Track 3 "The sun shall reign" is more powerful, stomping, subtle high-pitched frequency maintained amidst. Track 4 "Every man a star" is a bit repetitive too, but saved by the looped bass base & the intensity & deepness of the sound. Track 5 "Red-haired dog" steps into better kind of soundscapes, getting almost hypnotic. Track 6 "Serpent age" opens with accents reminding INADE on "Aldebaran", but after a while a too much keyboards sounding repetitive loop is added ruining the lot. Same phenomenon in track 7 "Body language". There are specific sounds that does not work with me. Exciting at last, the best of the CD, track 8 & last "Oriflamme" is massive, full force, impressive, martial; the whole disc should have been at this level. But anyway still a worthwhile CD.

JANITOR "Receiving A Flower On Mother's Day" CD (Tesco Organisation 051) I already stated in DEUTSCH NEPAL "A Silent Siege" CD review what I think of Lina Baby Doll's developments lately. Again: I don't like his vocals. But in JANITOR it is not all that is to be heard. JANITOR is Lina collaborating with B. Nilsen of HAZARD & MORTHOUND. Prior to this CD was a 12" "Richie" from 1999 on Der General Baby Doll's own label Entartete Musik on which the more atmospheric pieces were excellent so I decided to purchase this CD anyway. First track "In the head of a Burning Anita" is great, strangely floating, a beautiful passage with a melodic part developing in the background & turning to drones while nagging ritual rhythms remain upfront in their same tone. Second "All that is my own" is a cover version of a song by NICO, the start, ritual & shiny atmosphere, is nice, until percussion & small acoustic instruments appear, with vocals arriving next; yet this one is for me tolerable. Notable exception. & actually when I hear this one, I remember the "A Night In Fear" CD from some years back being an encounter between THE MOON LAY HIDDEN BENEATH A CLOUD & DEUTSCH NEPAL, & understand better why Der General is regularly touring along with Albin Julius/DER BLUTHARSCHE. The two following ones I absolutely don't get into, "Pzykadelische Jugend", & especially "Lacerate your mother's neighbour" stepping into somehow revisited krautrock involving guitar. Hopefully next "Bestraffingen", a long repetitive one with atmospheric drones subtly evolving, quickly erase those muzak temptations from my memory. I feel more Mr Nielsen touch in this one. Sixth "Mother's womb" is to me unbearable - I find it laughable. Surprisingly flirting with noisier, almost harsh sounds is closing track "The four humours", which is okay. Only half of the CD is for me.

JARL "Sealed Void" CD (Annihils/Force Of Nature – fon 01)

This solo project of a member of IRM was previously known to me by the "No Response" track on Annihils 001, "The Information Apocalypse Compilation" CD. Very different from IRM work, no vocals here, quite hypnotic atmospherics, fluid subliminally moving patterns, immersion feelings, with a morbid & cold touch, death-atmospheric with surreal intensity, multidimensional deepness, grievous solemnity. It gets you into a deterritorialized state. Absolute highlight for me is track 9, which has been my personal "hit" as of early 2004. "Death-industrial" tone in this one, with a short cerebral melody repeated all through it. Very careful sound craft. Purveyor of some of the finest atmospheric of the moment. It's meant to be "only" early material & live rehearsals; unbelievable. Very recommended.

JARL "Out Of Balance" CD (Malignant Records – tumor 14)

Recordings date back from between autumn 1999 & summer 2000. No title again but 17 parts in all. Dark & cold atmospheric with a powerful touch, bass drones, crackling textures, massive as a contained whirlwind. Maybe less varied than "Sealed void", with shorter pieces too. An original album, involving both spatiality & resonance of the sound trough the tone of cyclic meditative work on contrasted echoed waves; density & loudness. Very recommended again.

JARL "Parallel/Collapsing" CD (Segerhuva – seger 9)

At their beginning, I used to think of Segerhuva as a noise label, something like the swedish Harbinger or so. Well, this new release shows I was wrong. 7 parts. Aural & fluid droning soundscapes with cold reverberations subliminally moving involving acoustic sources. Occasionally more textural, organic, & subtly hypnotic, progressively trance inducing due to the persistency of enlightened elements. Both minimalism & complexity, density, intensity. Even if very achieved already, the ongoing evolution of the work of JARL is something to follow closely. More coming soon, e.g. the "Woundprofile" CD that was planned on now defunct L.S.D.



Organisation will finally be issued by Kaos Kontrol/Nihil Market. By the way, don't get fooled by the fact that JARL reviews are rather short: it is not lack of inspiration, but rather that JARL material puts me in a very introspective mood.

J.FREDE "Live Documents" CD (Doctsect Media)

Previously known as CHAPTER 23, & with at least two references "Eremiophobia" CD & "Arctic Movements" LP on own label Ritual Document Releases, which I both enjoyed, especially the CD. The kind of atmospheric done here is amongst the most essential. 3 performances documented: in Nantes, France the 23rd of October 2001, in Rotterdam, Netherlands the 14th of December 2001, & in some international experimental cinema exposition in Colorado during October 2000. The live takes are exceptional, like studio recordings. First piece opens with a repetitive drone together with some field recordings, all bit by bit turning to loops of very digital small noises sounding like ventilated, exceptional stereo effects. Spectral. Then our senses are prompted by a long bass saturation sequence - vibrant, powerful, ultra-physical, ultimate, making your meat vibrate at high volume. Added concrete manipulations under the bass block. Concrete interface. Second piece has high pitched frequencies stridence & massive sparse stomps, then a majestically vaporous morphing drone develops. Physically caressing, fluid, mesmerizing. A second sequence is filled with slow broken digital beats progressively drowned in some bass magma, turning to a mixture of field recordings disturbed by bass & contact noises. Again the sound gets ventilated. The third piece still involves the bass entity together with a distanced drone loop oscillation in a quiet but powerful dialogue. Psychophysical. Follow J.FREDE.

JOE COLLEY "Anthem: Static For Empty Life" 3"CD (Crippled Intellect Productions - C.I.P.CD 08) Crippled Intellect, as already stated in BRUTUM FULMEN CD's review, is a label I enjoy. CRAWL UNIT I enjoy too, which hasn't changed since he abandoned this project-name & rather uses his civil status. So when finding this little disc at Staalplaat's record store in Amsterdam (perfect place for getting lost drowning in the middle of all available records & data), I had no hesitation & took it immediately. Listening to it back home, I'm transported: this is droning ambient noise the way I like it. Deserted urban landscapes evocations arise. High-pitched modulations, humming subliminal bass, fractal waves of sound, abrupt sudden silence & drones reappear, blasting final: movement is kept in the changing sequences. Far from being static, this is the kind of musical experience to enrich the emptiness our lives actually are. Emotional. You might be thinking your life is not empty: this should not restrain you from getting this disc...

JOHN WIESE / JOE COLLEY split EP (no label information)

Such a split, JOHN WIESE now part of BASTARD NOISE & doing so much more, JOE COLLEY aka CRAWL UNIT, when coming across this piece of vinyl at Bimbo Tower shop in Paris I was quite happy. Short listen in the shop, as usual not very appropriate conditions, just enough to give a vague idea; sounded not harsh, rather soft concrete noise & cut-ups. Back home I can appreciate more appropriately, & still it is not harsh, rather soft concrete noise & cut-ups. Mr WIESE provides the cut-ups. Mr COLLEY provides concrete manipulations, more cut-ups, voices, sharp noises, cracklings, a cold drone, ethnic sounds. My fave of the two sides. A bit of an anecdotal record but enjoyable in its kind nonetheless. Absolutely no idea who or which label issued this; maybe try from the artists themselves: <http://home.earthlink.net/~johnwiese> jocolley@yahoo.com

KAMMARHEIT "Asleep And Well Hidden" CD (Cyclic Law - 3rd cycle)

Revealed to me on the "Nord Ambient Alliance" compilation with two good pieces of suffocating dark atmospherics, this project provides a good full length too. Symphonic drones, poignant melodies, ultra-physical bass, deep soundscapes, occasional concrete accents, all the ingredients required for another LUSTMORD-influenced act doing well if not original. More ambient than atmospheric, but perfect CD of the kind. Delicate. Cyclic Law already sets his standard of quality.

KLOOD "Aversion" CDr (EE Tapes - ET 84)

French one-man unit previously known for a self-released tape, a CDr "P4.2 A Collection Of Drones" on rather confidential German label Prion Music, & a 7" "Gag-Hamin" on Drone Records. Droning ambient, so profound that it reaches atmospheric dimensions. Some tracks are shiny & some are darker, all remaining very quiet. TROUM most definitely comes to mind. More concrete manipulations in 2nd "ledly" giving a confined, intimate touch to it, while 3rd "Barrière" steps in wider spaces & has a feel of grandeur - & so have the tracks following. 7th "Cominatus" features a voice emphatically speaking (in which mysterious language I don't know) at the opening & closes with some funny sample in French. I can't really determine a "fave" or "highlight" as the disc has a very unified tone, but still, to stand in my systematic tricks, I'd say that 8th & final "Night watch" with cold sounds & ultra-bass frequencies has the most ghostly presence. I'm typing this review in daytime, it's warm & sunny outside; my previous listens to this disc have been rather at night, & it sounded somehow different - not necessarily more appropriate at night, but slightly arising something different. Once again Belgian EE Tapes prove they have taste & are rather into spotlighting lesser known projects than featuring only big names. I hope that some bigger label will get interested in producing KLOOD, a project that really deserves a manufactured CD with broader diffusion.

KLOOD "Retraction" CDr (By Blade Records - wmda 053)

I've stated already how much I find Blade Records' work with "special packages" a waste of time, material & energy on his side, in case he does this garbage himself - or could it be that he shamelessly exploits a younger brother or handicapped workers? I'd say it's also a waste of money on our side as the CDr's get much more expensive than others with more usual covers. Maybe one of the worst ever here, wooden plates poorly painted black with badly made stenciled silver spray-paint designs. Worth a two minutes laugh, but who would bear keeping this in the middle of a serious record collection? I hope Mr Crescenzi is not a too vindictive person & will take it easy in case he'd be reading all this someday... Then I must state too, to be honest & in case I haven't previously said, that he has great tastes



nonetheless, producing discs of projects that are very worth the effort. This KLOOD is no exception. First track "Kyria" has this TROUMMAEROR TRI feel with a tiny ethereal melody, some acoustic instruments involved that could make me wonder "just ambient or not?", which is also the case in third "Direction" or fifth "Extinction". But no place for melancholy here: intermingled are some seriously deep, massive & dark atmospheric *manœuvres* like second "Forest" or fourth "Compression", reminding me no less than some LUSTMORD. The meeting of those two possible dimensions of abstract music is equilibrated, it is not all-out, it does not get boring. Then you get the 28'45" long "Regression" track, sixth & last, & what a closure: minimal echoes reverberated in a silence-filled space; the silence is oppressive so the echoes need to keep on developing to survive in here, until a massive sub-bass droning sub-space comes to assist the echoes; the relationship between the echoes & sub-bass sub-space gets fluid, new windy sounds arise, new tensions appear. Organic & superb. Best KLOOD.

KRAKEN "FörLisa" CD (Spectre Records / Nautilus Series - NA 04)

Spectre from Belgium is a label I don't enjoy & follow much. The one & only record by Spectre prior to this one I've ever owned was the "Book Ov Shadows" compilation LP, which dates back to the early stages of development of the label. Since then it has focused on projects with rhythmic contents, like HYPNOSKULL, AH CAMA SOTZ or ISZLOSCOPE, things suitable for Ant-Zen followers & club goers, especially fitting Belgian standards, meaning following Daft Records path, with a casual network of customers within SUICIDE COMMANDO fans. Anyway I remember reading couple reviews about previous KRAKEN LP "Aquanaut", which opened the Nautilus Series, that made me want to discover this project, even more since they hail from Belgium, & I'm always willing to discover good, interesting projects near my area (does locality matter?). There has also been OHLON, a project involving BAD SECTOR, with "Veiovis" CD as previous Nautilus (NA 03). So the Nautilus Series must be the thing to keep an eye on from Spectre corner. From now on, KRAKEN is a project I'll follow closely. Very good minimal atmospherics, sure with room for improvement as I think it lacks a climax maybe, but already superior to the "dark ambient" lot. Softly mesmerizing, intense bass drones is the most obvious ingredient of their sound. A particularity of their superb droning atmospherics is the recurrent presence of choir ambiances, occasional involvement of background unusual little noises, girl moans, distant voices, field-recordings. Regularly speakers interfere in Dutch. There seems to be a focus on sea from what I get with the titles (most of them in French by the way), a theme of the label, but 'seems essential in KRAKEN too; "immersion" is here a more than metaphorical notion. My minor criticism would go to the A5-digipack: I don't like how it's designed. But this is of course secondary, record is recommended. KRAKEN should get more attention in the future, as they seem to be less conventional/ artificial than a majority in this sub-culture. Open your tentacles & kiss the octopus.

KRISTIAN OLSSON "Laudanum" 3"CDr (Harmonie/Taalem - alm 14)

Quieter SURVIVAL UNIT side-project under own name. It's not always the case, but people usually doing harsher material can get very good at indulging with atmospheric & this 3" attests. Excellent 20 minutes long piece, slowly evolving, with a kept tension all along, droning bass, some bells-like sounds & metal manipulations, barely recognizable & distant voices. This could sound like "usual", but it's not: listen carefully. With such material KRISTIAN OLSSON should have a full-length soon, on a well-known label with regular, assiduous followers. Also French label Harmonie/Taalem, specialized in issuing 3"s at cheap rates with b/w small xeroxed stickers as covers, usually provides very good material. Check it.

LAND:FIRE "Gone" LP (Power And Steel - PAS 14)

HERBST 9 side-project. This used to be not too widely known, Frank "Mesa" & Henry "Gone" when contacted for the interview asked me not to reveal it, but now that Tesco (Germany of course, so far this "N.A.T.O." thing is nothing but a business facility, not too convincing as a label) have announced it on their site for the release of "P.M.P." album... Harder atmospheric, less ritual than HERBST 9, more deep space oriented than earthly, grand drones with fricative magnetic small sounds, crackling textures, dazzling digital comets, echoes & reverberations, voice samples here & there, a tranquil lustmordian extent. The spectre of technology is everywhere present. Most tracks are build like repetitive sequences slowly going on & developing in abyssal fractures. A post-conflict recovery, the destruction has been ultimate. Early INADE would come to mind, somewhere around "Schwertau" ('spelled wrong?') era, but with something more. Excellent element is a sparse stomp that appears first in 2nd track "Before they are sent", & whoever/whatever might be "they" then landing after being sent, reappearing in 8th & final track "Gone" together with acutely treated voice samples, this track being to me the highlight in here. You get also a more ambient track, 4th "Mother of dogs", not at all flat or boring but superior melodic ambient with amplitude, profound landscape. Good release.

LAST DOMINION LOST "The Tyranny Of Distance" LP (Tesco Organisation 058)

Tesco blows the dust over John Murphy archives; after KRAANG "Uro" LP some times ago, here's this trio that consisted of John Murphy, Jon Evans, & Dominic Guerin formerly in S.P.K. All the tracks featured here have been recorded between March & May 1992 in Australia. Pounding, experimental, ritual, for now it has a bit "old school" feel. It's not bad, it's okay, but I have the feel it's rather one-off rehearsals & studies than anything else. Something lacks, no magic alchemy. I guess it won't be too often on my turntables; mainly for documentary purposes.

THE [LAW-RAH] COLLECTIVE "Vesuvius" 12" (Force Of Nature Productions - natural disasters part one) THE [LAW-RAH] COLLECTIVE seems to be a busy unit, then as for being a "collective" I don't know, despite seeing their name often on the net lately, this one is being a complete discovery of their work for me. Minimal hi-fi ambient with tension kept along one maintained slowly moving drone until the eruption, this is illustrative first side "Solfataras". "Tephra" on the other side is of that ilk too, but more intense & less minimal as patterning dark sounds slowly arise. No "atmospheric", this is ambient. The idea of such series on natural



disasters is good, especially with such a label name, but then, maybe something more convincing as a first part could have done better. Nonetheless enjoyable.

LEGION CONDOR "Humanity Vs Society" EP (Eternal Soul Records – es 05)

So this is called "power electronics"... Well, simplest form of it you can imagine: upfront vocals with not much happening behind. The voice tries to sound like an internal rage been contained, but it's rather unconvincing. It could be bearable from newcomers, but LEGION CONDOR is a collaboration between RASTHOF DACHAU & PAINSLUT; there's probably no need for being two to obtain such result. I'd say BLOODYMINDED somewhere comes to mind. So far I haven't been attracted by Eternal Soul products, purchasing this one will prevent me from doing again (except the GALERIE SCHALLSCHUTZ 10"). They seem to propose special packages, a bit of a gadget thing if you ask me; cover design here is nothing special. The kind of record you listen to once & that's basically it. Too much products like this one will ruin the reputation of power electronics...

LES SENTIERS CONFLICTUELS "Post-Traumatismes" 10" (La Grande Illusion 01)

No label information, nor project information. Available from Tesco distribution if not from your usual distro. Rather mysterious french act. It opens with some typical old french WWI song. For what I hear first, this could be LES JOYAUX DE LA PRINCESSE indulging with heavy crushing sound à la GENOCIDE ORGAN until solemn organ & martial distant drums, then quiet atmospheric with spirited looped closure for "Ici et là-bas" on the first side. The second side "La déchirure" confirms this impression of L.J.D.L.P. at work: haunting superior neo-classic, more historical documents, melodic atmospheric with deep emotional impact that is followed by a minimal stomping sequence capturing the dullness of everyday in the trenches, until quite majestic organ reappears, & more. If this really is a newcomer, then it is the most promising thing I've heard from France in quite a while. Limited to 400. Beautiful cover design. Very recommended. Already a new 7" out. To be followed closely.

LUNAR ABYSS QUARTET "Zeleznya Voda" CD (Chimaera – xm 1)

Very good one, all live takes with excellent sound. First 3 tracks, & 3 last ones, are excellent ambient atmospherics with some concrete sounds & a lot of droning parts. Fluid, deep & profound. 4th track is different, shorter, with repetitive guitar & voice, more in 80's industrial "standards"; less to my liking. But no big deal, just like a pause in the middle. LUSTMORD sometimes comes to mind, as well as TEMPLEGARDEN'S. Last track has jewish harp integrated in the middle, 'could be annoying for me but it's very well done, & the atmosphere gets "ritual" then. So this must be an exceptional disc to make me tolerate such sounds. With this release, L.A.Q. becomes one of the russian projects I'll look after.

LUNAR ABYSS QUARTET "Hyperborean" 10" (Indiestate Distribution /Der Angriff – IST 014 V/Nr.8)

A part of "Prometheus" series, as written on the backcover; very beautiful silver on black stone celtic knots picture on the cover. Incantations, a lot of distorted/treated voices as sound sources, sea field-recordings, heavenly chants, drones with small bells, flutes, a final integration of vulgar popular muzak. Spirited & definitely well done, something out of time. The ritual dimension is more obvious here. Great. Like VISHUDHA KALI, something quite soul-oriented, which seems to be a familiar disease in Russia.

LUNAR ABYSS QUARTET / BARDOSENETICUBE CDr (8th Moon Art – 8M 24)

Rather limited CDr, 50 copies, & what a CDr. Immediately intense & powerful from the start, this collaboration of two rather excellent russian acts gives birth to heavy droning bass atmospherics with strength along with sparse reverberated flying high-pitched sounds. It progresses in a tempered desperate mood despite the little high-pitched sounds, from the depth of somber dimensions shinier, more enlightened sounds try to shape their way & slowly emerge. Spatial movements & speed changes effects. Strangely, CORDELL Klier/MONSTRARE comes to mind here & there, & some other times, JARL. After a while, it gets into a more ritual tone with the addition of a distant voice. Then well-crafted atmospherics develop again, with a very good work on how crystallized are the high-pitched sounds, & textural, crackling moments. I tend to find it all rather different from what each project has issued previously & separately, especially L.A.Q. Very fruitful collaboration, not a first time by the way as there has previously been on Ultra label a CDr titled "Hton" by RITUALNAYA BIOINGENERIA, a project that involves members of both BARDOSENETICUBE & L.A.Q.

LUNAR ABYSS QUARTET "Cosmologamma" CD (Quag – twenty nine)

No label information anywhere, but easily available by BioSonar address or from most distributors I guess. Nice object, well if you like this kind of artwork, golden ink drawings on oversized dark-green cardboard; there's the moon, an old tree, spiders' webs, mushrooms,... As for the artworks it all reminds finnish TIERMES, maybe some of polish ZA SIODMA GORA. I must admit all in all I find it unsuitable for me. There are layers of dark sounds, even occasionally reaching an atmospheric tone due to their intensity, concrete & acoustic intrusions, but overall the main, most present element is a woman voice. Phantomatic incantations, or it should be, something of a "romantisme noir" ambience, which could be fine, but after a while I get bored. Sad. I find it a bit flat, lacking the (post-)hysterical tone so she could sound like a witch. Then the voice disappears for the last 3 tracks: ritual & percussive in sixth, cavernous & improv feel in seventh, & just in short eighth & final evoking central Asia. Okay, but L.A.Q. interest not confirmed as for me.

LUSTMORD "Zoetrope" CD (Nextera – era 2014-2)

Previous full length "Metavoid" had me very disappointed for parts, & collaboration with "breakbeat" HECATE, or MORTIIS remixes, made me wonder what was going on with Mr. Williams, & if I could possibly loose interest for LUSTMORD. Hell not, this "Zoetrope" soundtrack is a masterpiece. Deep, spectral, colossal, thunderous, haunting, ghostly, massive. Need I say more? This is LUSTMORD. A surreal choir presence follows you through corridors of nightmarish void. Macro & micro spaces visited in here. Mastering is ultimate, sounds supremely designed. Hallucinating sequences. Often spatial effects like



abrupt cuts & whirlwinds. Still I would have preferred the CD without the last audio track, tending at emphatic kitsch in the vein of previous "Metavoid". You get a bonus final, both audio & video, the trailer of the movie this is score of.

MACRONYMPHA "Membranes And Black Holes" CD (Freak Animal Records – Freak-CD 013)

Noise. Encountering this word, four names immediately come to my mind; those are THE NEW BLOCKADERS, THE HATERS, MERZBOW, & MACRONYMPHA. Joseph Roemer used to be my most worshipped noisician, some years back I was hunting all possible MACRONYMPHA & OVMN releases I could. Then he disappeared for a while. & there was this double CD "Chronicle Of A Death Foretold" by "softer" side-project ONE DARK EYE on french label Non Mi Place. & MACRONYMPHA finally reappeared with a good track on Deafborn's "Deafness Is Not A Gift" compilation CD. & now comes this CD, on no other label than Freak Animal, which has issued an excellent split MACRO/GRUNT LP some times back. This CD is housed in a 7" cover, which I usually dislike as already mentioned elsewhere, but here the front b/w collage design is very nice, wouldn't do if as small as a CD cover, so it's justified. As for the sound, it features three tracks (two of 10 minutes & third of 24'30"), & there's both new recordings as well as re-editions of collaborations with Tim Oliveira (STIMBOX) & Kimihide Kusafuka (K2). When/where/on which format has it been edited first? I have no idea, at least not on MACRO/K2 collaborative LP "Biometrics" on RRR. This is more recent. MACRO noise is still strong, with its distinct qualities, density, thick organic bass whirlwind, concrete manipulations especially metal junks, dada collage flicking through sequences (in first & third track). I find second track "The theory of everything" is a bit behind the two others (paradoxical with such a title), even if still reasonably good. Now, maybe I'm not as much a "noise fanatic" anymore.

MAGWHEELS / STONE GLASS STEEL "Pane" CD (Ad Noiseam – adn 30)

I'm not a regular Ad Noiseam purchaser even if this label seems a dedicated one. It has been a while since last STONE GLASS STEEL manifestation so I was very interested to check. The 3-panel digipack is nice with pictures of fucked abandoned rooms in sunlight, fitting well with the ambience of the disc. MAGWHEELS is first, with 7 tracks of different time lengths. It is not a project I'm too familiar with, for what I hear here I find it somehow mannered, but a very good work on sound with melancholic emotions & intensity, anyway grabbing my attention. Still I'd like to remove 5th "Lastboring" & 6th "Ssmokes", involving guitar & reminding some ambient works of BRIAN ENO. Reassurance for the art galleries cocktails mundane. STONE GLASS STEEL has two 20' long pieces assembled from the sounds of MAGWHEELS. Superior ambient atmospheric, not unlike the best by TROUM without boring guitar drones. Post-urban evocations with few traces of human presence in here for what I feel. Good release.

MAISON CLOSE CD (Force Majeure – Force 005)

Nice atmospheric soundscapes opening, then mechanic & cold structured layers of soft noises develop. This can still be labeled as "power electronics", but more of a subtle & analytic kind, inducing concentration & reflection. Somewhere influenced by, or should I rather say furthering, ANENZEPHALIA, but it also has a feel of older projects like some of IMPACT TEST as far as the sound is concerned in some parts, e.g. in sixth track "Temps de guerre" with a very clinical cell sound. A lot of samples are involved, related to the "Johnny got his gun" movie. Something emotional here & there. The not too distorted shouts in ninth "Pain" works well, whereas I think they get too prominent & lack something in seventh "Ton - nihil - rec" or in eleventh "Eclats de vie". Vocals maybe are the weaker side of MAISON CLOSE for now, & could be used differently. Highlight on this CD to me is tenth "Interferences" with bass saturated vibrations in movement while seeming motionless, well placed high-pitched frequencies not too obvious but keeping on perforating your brain, the bass acting as a pain-killer, tranquilizer, surgical atmospheric piece. Material on this CD is much more than convincing, a lot of potential in this project to keep eyes on in the future.

MICHAEL NINE "Self Medicated" 3"CDr (Neural Operations)

I think "Theological Genocide" album by DEATH SQUAD is likely to remain at a very high position in my standards/faves for a very long time still. & most of DEATH SQUAD. Might it be a follow up, a continuation, or totally something else, a first manifestation by MK9 was much attended. The words illustrating the back cover are descriptive: "silence / open / personal / treatment" - undetermined yet whether these words are the titles of the tracks (if so, one is missing). Silence: the only manifest without voice. Open: first manifest. Personal: introspection, self-analysis. Treatment: wave therapy. No dosage or description for use provided. Repetitive, intense, & active administrations are likely. Your brain is modulated through wave frequencies. Energies are manipulated within the path of the sound in an act divided into five parts, five stages of deeper diving in resonance, five steps of repeating mantras, five states of overcoming the residual effects subsequent of a reflection on psychiatry & diverse social conditioning. Infrasonic cerebral echoes get more & more reverberated on textural vibrations. The third track maintains saturated trebles, with an hypnotic dimension besides, & progressively installing a very intensive & subtly intimate exploration of the cell from which the sound originates, transforming/re-shaping your immediate environment & transporting you there. With tracks four & five this cell seems to be a kind of cauldron choking, liberating pressure. 'Leaves you begging for more.

MICHAEL NINE "Why" 3"CDr (Neural Operations)

Given during the "Why" show. This is beyond "noise", maximalist drones with a strict minimalism that is not about filling the blank, but rather trying to empty the full, something close to a quest of the absolute & unmeasured empty void, as implied by the japanese word "kyomu" ("holy nothingness"). Short disc, 7'08", but drastic. Vital communications. Mostly vocal based, definitely focused this time on words; nice impressive text on the backcover. Sound textures are now evolving with the resonating tone of a crystal. Again emanating from, located in, a very (too?) intimate isolation chamber. Less structured than "Self Medicated". Very visceral feeling, charisma. It's after all appreciated to become neutral. "...until



everything means nothing..."

MICHAEL NINE "Junkies-Empathy" EP (Maruta Records/Neural Operations)
Surely the title may allude to the use of drugs & casual feelings between drug addicts arisen by the use of drugs. Or to something more global, since side 2 is titled "Humanity-apaty". Half of the print run has been lost in the post, this is now limited to 250 or so... Telephone conversations, many voices interwoven, imposing a feeling of confusion like wondering who or what is at the end of the line; mental theatre with insisting tones. Again a feeling of confinement, with the deepening of the psychic restrictions more or less directly imposed by human environment. The second track is odd for people who really enjoyed much the "Outpatient" album of Michael Contreras former project DEATH SQUAD. Same text with this time the voice of its author. The most autobiographic manifest by MK9/ Michael Nine maybe. Or could it all be distanced social statements?

MNEM "For Delta Relics" CD (Kaos Kontrol - KIK 009)

"Arkaco" CDr, "Sediment Thesis" & "Hypostatic Ground" 7"s were all great releases that kept me wondering what would come next with MNEM. Brilliant follow-up, this CD is filled with dense & textural experimental ambient noise with occasional electro-acoustic accents, punchy upfront ultrabass vibrations all along, physically effective & powerful, along with background small droning noises & manipulations. One of the most exciting bass works lately. To me exploring territories where few venture. & yet another great project from Finland.

MOLJEBKA PVLSE "Tamon" CD (Segerhuva - seger 8)

So far I was not aware of Stockholm-based MOLJEBKA PVLSE, despite couple records out, amongst which "Sadalmelik" full-length CD on Cold Meat Industry. Seemingly it is usually slowly evolving droning ambient with low frequencies (merci, Stéphane! - Nuit Et Brouillard catalogue is like a "who's who" sometimes...). At the start of "Tamon", it's exactly what I get in first track "In dust and ashes" (although I call this "atmospheric" rather than "ambient", same old story), beautiful soft ultra-bass in a delicately caressing environment. An invitation to voyage. So I'm getting ready for a relaxing journey, breathe deeply & open my mi&krhkvuvwooh~ Wow!!! 'Get hardly punched by a very sudden violent outburst, all-out frantic blast of ultrafast dense noise! Fuck off!! Bastard! You wanna kill people or what?!? Luckily I'm not cardiac... If I was a dictator, such tricks would be strongly forbidden. As effective as an electroshock, really. Even with more listens, when the surprise is meant to be over, you still jump when second track "Dry land" explodes. Sure this album will leave persistent disturbing marks on a lot of innocent & unwilling auditors. Full force. Clear involvement of treated guitar in here; as for a comparison I'd mention noisiest AUBE years behind, some split picLP with SSHE RETINA STIMULANTS & a G.R.O.S.S. tape, although I don't remember him reaching such an harsh level. Third & fourth tracks go with similar striking contrast, but the trauma is now tempered as we learn & train, like we cared, & prepared ourselves. "Like you cared", so, the noise wall, is close to "Dry land", but has double time-length, a quarter of an hour plus some seconds. Incredible: you totally loose your sense of time while exposed to this; the 15 minutes feel like 5, or an hour, depending. Like being absorbed by a parallel dimension, then puked back to exactly where & when you left. Which feels good by the way, as while you're in this parallel space/time you get to discover that it's not at all monolithic & drones still survive behind the barrage. Now is fifth & last track "A bird is not an animal", which is the soundtrack to a movie of the same name. Short transition with computer-processed digitally-sharp ear-needles waves not unlike some PROPERGOL, the opening of "Renegade" CD on Tesco, but without rhythmic extent. Then it descends to aural atmospheres with infra-rumble & gradual shine, involvement of voices & piano. Most definitely reminds me of some C.O.CASPAR, "Lofoten" & such. If possible, erase all remembrance of this review from your memory: the more surprised, the more flabbergasted, the better. Very beautiful digipack with wide landscapes, the sky is grey outside & blue inside, the cover aspect of course adding to the confusion. Absolutely wonderful.

MONSTRARE "Novum Ott" CD (Force Of Nature Productions - fonp 002)

This must be my favorite CORDELL KLIER manifestation/project name; previous "Isfet" CD has been the best thing ever issued by Dragon Flight Recs as far as I'm concerned. Lustmordian, even PGResque atmospheric with subtle & haunting dark melodies, fluid, drifting. On this new CD the sound explores the same domains, material dates back from between 1997 & 2000, which should be the same period as the material featured on "Isfet". But somehow it is even more intense. There are occasional surprise, sudden rushes, collisions & accidents, like in 2nd "Jabulon", as well as a technologic presence with delicate "click'n'cut" intrusions like at the end of 3rd "Rylkrois -implant rmx", spectrum of sounds tends to be broader than most projects in these areas, the universe explored is both external & internal. Textural. Okay. But having said that, it sounds like any other review despite the enthusiasm. Which is a shame as there is definitely a thing more in here. A global dimension, but I said that already before for other records. Something post-emotional, grander, but not out of reach, & here you are given the opportunity to explore. How it vibrates is specific, 'could sound "rhythmic" in a way at first but that's beyond, forced integration of element so the strength of the whole is demonstrated, most obvious in 6th "En 1". Even usual techniques of looping background samples & details like in 7th "Symp" or guitar drone (I might hear wrong but 'sounds like) with small concrete sounds in 8th "Atum yin" are rendered "unusual" by the amplitude of the wise massive main. Voices here & there are very well treated. I cannot go into "mystic" fields in trying to depict a thing I cannot put a simple word on in this occasion; like if a state, e.g. telepathy, never reached with solely natural or solely scientific means, could be attained with the conjunction of both. Biologic cosmogony. Although there are differences, the only comparison I can find in terms of LEVEL (not sound) would be INADE monumental "The Cracking Of The Anonymous". My actual "hit" track as for summer 2004 is superb 10th & final "Demerokt in 2001": girl voice whispering "The world is changing...", soft almost silent with that wise massive galactic drone rising again until rumbling take off, a gigantic, planet-sized, creature is suddenly &



brutally awoken, jerking & fastly swarming away like a scolopendra. Yes this is sound for the change of a world. Evolutionary. CD's obviously a must have.

MURDEROUS VISION "The Times Without God" CD (Live Bait Recording Foundation - LBRF 018) I was expecting something great, in an aggressive (exper)mental noise vein, but instead, get something even greater, in a floating atmospheric vein, with occasional symphonic/"neo-classic" elements. In the texture of sound, structures, & how the rare vocals are used, I feel there are some reminiscences of LAW, as well as INADE here, but clearly with an identity of its own. Magnetic patterns all around, cold echoed space ambiences, heavenly melodies. Not very varied, but in this case it's not a critic: album is unified, & there lies its strength. Title of the album fits perfectly with what the music evokes. Stephen Petrus' project is surprisingly different from one disc or compilation appearance to another. This disc here shows a very enjoyable side of his work.

MURDEROUS VISION "Burning The Promised Land" 3"CDr (Mouth Records - mouthcdr 05)

Another facet of MURDEROUS VISION here, more powerful, noisier, crushing, effected vocals are buried in or more upfront depending the track. I personally prefer when the vocals are more buried in like in the first track "Our father" than more upfront like on second "In succession". Third & last track "Burning (in the promised land)" is pounding & repetitive, heavy, voice sample behind, lot of echoed effects, but the drums by the end are too obvious & ruin everything. Sad. The whole lacks something. All in all it's ain't bad, but not exceptional. I found MURDEROUS VISION more convincing on other discs.

MUSKEL "Seven Days Of Pain" CD (Malignant/Black Plague - infect 05)

Produced by Nordvargr. A person I find too prolific. I don't like much the digipack cover artworks. The disc after couple listens still leaves me a bit cold. There's power & heaviness in the sound, but is it the tone or whatever, I don't really get into it. The high-pitched frequencies are not crazed enough, the bass & the crispy textures remain flat. Somewhere I start to feel it's turning in vein lacking a direction. & I find the sound overproduced. This all lacks a presence behind it. Not too exciting as a whole, but still some parts are effective. 16'50" long 6th track "Scars" is the best to me, some brutality, something is inducted.

NAVICON TORTURE TECHNOLOGIES "Power Romance" CD (Cranial Fracture Recordings - FRAC 02)

With the two previous CDs "Scenes From The Next Millenium" on Malignant & "I Fucking Hate You All And I Hope You Fucking Die" on Eibon, I was not totally convinced by NTT, wondering why it has been hyped so fast. On this CD, I get more into it, some of the atmospheres created arise something like a thought or feeling, but mainly I find it all too much loops-based, might loops be vocally generated or else, with somehow minimalism at least in the opening three tracks. When screamed vocals appear in 4th track "Spiritus capax" together with heavy stomp, it gets better, the high-pitched frequencies are especially well used, subliminally floating in front of the prominent stomp & getting into your brain. The symphonic elements used in next track "Today is the day" are okay at the start, but after a while I tend to think they should have been furthered a bit instead of repeating the same sequence during the whole track; an element like this is too prominent to be used as only one element. & I don't like the vocals solo at the end of it. This bad moment is saved by the cold "old-school" minimalism in next track. 9th track "Postcoital" is a long rise, basic atmospheric but still so enjoyable, maybe my favorite here. But still I'm not enthusiastic about this NTT CD: although it sounds repetitive it lacks continuity. I've read somewhere that some people consider NTT as currently creating a "new kind of music"; it's still probably too early to say so. Good moments on this CD anyway.

NAVICON TORTURE TECHNOLOGIES "The Church Of Dead Girls" 2xCDs (Malignant Records - tumor 18)

Much better. No doubt this is NTT most achieved work to date. Power electronics with an atmospheric extent. Tracks seem focused on the shadow of abuse in so-called "sentiments". There is often something like climax, rise & fall, in how the tracks are conducted. Incredibly powerful & compelling all along; it never gets boring despite it's a double CD. Massive bass, cascading textural distortions, droning background, strong vocals in the vein of IRM. Density, feels of urgency. Some tracks are very loops-based, but it's not simplistically done & the elements added to the loops are well assembled & fit perfectly. It sometimes gets almost melodic & emphatic, which gives grandeur to the sound. Structured & coherent. I hope NTT will remain long at such level. Personal highlight I'd mention would be 5th of first CD "Beauty in these ruins", with a masculine choir tantric sounding chant remaining in the air with a very massive thundering stomp & so effective upfront vocals - almost à la GO in this one. Other highlights are the first & second tracks of the second CD, titled "...And angels hone their hooked beaks upon my open chest cavity" (ultrafast saturated bass beats & a narrative tone in the shouted vocals giving an impressive presence to this one) & "I feel ready to perpetrate wanton, heinous acts of rape and murder upon happy lovers and the population at large" (looped orchestral melody giving a movie score dimension to this one, powerful & abyssal elements added, the track feels like the development, the response to the first one). Harsher attacks in the tracks following. Additional sounds provided by STEEL HOOK PROSTHESES, ABFALL, NEVER PRESENCE FOREVER, NOTHING, among others, were used. My one & only complain is the packaging, not the artworks but the object itself: the cardboard hi-rise digipack has a tendency to fold in the middle, the badly glued plastic cases easily broken (when a digipack is dead, it's dead) & it fits nowhere so you are sort of obliged to exhibit it.

NAVICON TORTURE TECHNOLOGIES "Trying To Replicate Profound Circumstances" 3"CDr (Mouth Records - mouthcdr 04/prolix series vol.2)

Limited 50, comes with button. Deleted now. 3" comes in a regular sized CD cover. Very nice cover designs that make me feel this is some companion, postlude to "Church Of Dead Girls". One 18 minutes piece in the vein of "Church..." material, with such an atmosphere & a narrative tone that it keeps being captivating.



NEVER PRESENCE FOREVER "Scum" business card CDr (Troniks - PACrec 41) I enjoyed NPF first CD "Disturbed Visceral Nociception" on Crionic Mind. Limited, this is a tribute to NAPALM DEATH first LP "Scum". Very short tracks, actually this is the first time I see 4 tracks on a business card. Two pieces of haunting abyssal dark atmospherics open. The third track titled "Augury" is 17 seconds of some string instrument, there was one track like this on aforementioned CD. Last track is more blasting loops, titled "Multinational corporations". CARCASS tribute next?

NEUER RAUM CD (Torpor Records - T 06)

HUMAN DESTRUCTUR has been a pleasant discovery, check his "Fatal Order" & "Der Fluch Des Senkens" CDs. But this collaboration with DRESDEN '45 leaves me bitter taste. It sparsely gets close to be almost good, but I don't get into it. My feeling is they too much try to flirt with an artsy image; some acoustic instruments by the end. Lack of context. HUMAN DESTRUCTUR alone is much better.

NICK SOUDNIK "Akhe Music Vol. 2" CD (Ultra - UCD 15)

This left me uninterested, sounding like improv electro-acoustic with a puppets' theatre feel, reminding me JOHN ZORN with added industrial textures; not for me.

NICOLE 12 / TAINT "Candyman" CD (Freak Animal Records - Freak-CD 012)

Sado-electronics reference. Mikko Aspa & Keith Brewer are collaborating on most tracks, collaboration dates back to 2000, with two tracks by TAINT alone from 2001 & two tracks by NICOLE 12 alone from 2002. Subjects like internet broadcast of gang rape, child abuse, & so on. Powerful sound, more heavy than noisy, most of this all is quite structured. There is something contained, cautiously kept, especially in the collaborative tracks, that creates tension. TAINT solo tracks are noisier, but still not all-out, & more powerful than harsh. But somehow I'm not that transported by the disc: it's okay, but I was expecting something more devastating or overwhelming. Highlights: "Oriental" by N12 alone, for the essential simplicity of the pulsated bass, & "Throatfuck", CD's last, which is documentary concrete chant, blow me so you'll be cute.

NICOLE 12 "Lolita Love" 3"CDr (Freak Animal 2003)

Limited 70 copies - published as a tape on Hospital Productions too. Both editions deleted, but re-released together with "Playground" LP as one CD on Freak Animal. Ugly girlie drawing as cover. Explicit titles: "Guilty", "Girl with the magazine", "Sado child", "Abuse is porn", "Polaroid pornography", "Pantie collector", "Lolita love", "Prevent!". Looks like filling space to write all the titles here but I find them so evocative together. So there are 8 tracks on this 3", concise ones, first & last are sampled spoken speeches over the "theme" NICOLE 12 is dedicated to. The rest is minimal loudly analogic PE. Psycho dimension, mania exploration, unlike others not sounding vague or sensationalist, but appropriate.

NOD "The Story Of The Three Little Pigs And The Big Bad Wolf" CD (Cold Meat Industry - CMI 120)

I found their side of LP in the "Nihil" 3xLPs compilation on Cold Meat Industry rather original, hybrid kind of "old school industrial" & second rate "power electronics" with an experimental edge, a narrative tone, giving birth to unusual compositions. Not extraordinary but decent. Still I find what I hear on this CD original, occasionally enjoyable here & there, but at some other stage, I wonder whether I like it or not, couple elements involved disgust me, like fakely sentimental "pop" feminine vocals, too much talk, cheap screams, or stomping "techno"-like facility with some stupid song buried in as last track. On the other hand I appreciate the little something of nursery rhymes some parts have. Then I think there are tons of projects much better than NOD that would deserve the very wide distribution & big market a label like C.M.I. gives access to. By the way, one of the most unattractive cover art ever.

NON "Children Of The Black Sun" CD + audio DVD (Mute Records Limited - cdstumm 213)

All-stars' black sun, featuring Albin Julius on violin. Boyd Rice. The man; the myth. Love him or hate him. Or just remain indifferent. Being confronted to far too many of his lovers with almost teenage-like fan attitudes, I've been almost indifferent for a while. I use to like some of NON much, I have the "Solitude" track of "Receive The Flame" album regularly in mind, as well as some other sequences of this same album ("Sangraal"), as well as sequences of "Blood And Flame" & "God And Beast", but lately there has been couple stuff, like "The Way I Feel" & the euro tour that followed, or before, the "Boyd Rice And Friends" stuff, that made me turn my back. Hopefully this was not definitive. CD is only 31'05", but this is finest neo-classic stuff, grand symphonic arrangements opening & closing, with horns & (guitar?) drones in the middle. Monumental. The extra DVD only has the static picture of the cover; just an audio DVD, with the same tracks as the CD. A video could have been nice (why not the "Black Sun" one?) or, since the cover is a photo of a very interesting austrian photographer, Gerald Axelrod, whose work was then dedicated to cemeteries' sculptures of (fallen) angels, it could have been nice to have a sort of slideshow of more of his pictures on the DVD. They would have fitted perfectly with the music by the way. Anyway, to tell whether this extra-DVD is worth it or not I can't, as said inside the cover it should be heard "on a six speakers surround home cinema system", which I don't have & don't know anyone with. This means "extra price" too, but still reasonable. What else? Feed Mute. Buy...

NO XVIC EP (Drone Records - DR 61)

Yet one more of those challenging finnish acts. In typical Drone style, very good deep atmospheric. First track is "Rauhatomuus", main background would remind me of the best THE HAFLER TRIO (e.g. the "Ascent" LP on KK Records, later re-issued on CD by SoleiImoon, sol 14), with a more heavenly, celestial touch. Second track "Kemikaaleja" is a trip of a more terrestrial nature, substrata & surface collides. Not a very long piece: such exceptional deep atmospherics don't necessarily need half hour long tracks to develop until they reveal their beauty. On side B, "Sieni" is very quiet, some softly strung notes appear in the middle of delicate floating sounds; it puts you in a tempered introspective mood. Rather excellent, maybe my favorite of latest Drones. A more than promising new project,



with a full length CD out now on own label, Onyxia. I'll hunt this next.

OMEI "Black Eyed Angels" CDr (Self Abuse Records - Solipsism 52)

"Softer" side-project of Chris Goudreau, aka SICKNESS. As I have stated in some other of those reviews, but I doubt anyone would have time to waste to read them all, I have a tendency to be very curious for so-called "softer projects" of people doing, & being more known for doing, harsher, noisier main projects. It is here no exception with OMEI. Height very captivating tracks. Subtle & subliminal sound movements over the residuals of our surroundings. Vaporous & whispering, profound & pounding. The treatments on vocals & voice samples are excellent, giving them a floating presence over dusty droning frequencies. A very good CDr.

OMEI / CLOAMA / VALENCE "Decay.Dcline.Destruction" CD (Primitive Air Raid - PAR 001)

I think this CD hasn't been widely distributed, which is sad as it's rather good material. OMEI opens with three tracks of mostly bass & sub-bass based pieces of dark & heavy atmospherics with added samples, tension & fluidity. Second track "Sleaze" has a touch of the most abstract SÖLDNERGEIST, looped sample & a very effected voice in the third track "Last gap". Solid stuff from OMEI. CLOAMA steps in airier areas, subliminal oscillations over layers of hiss, solar drones, bass, samples. The tone of CLOAMA's third piece "Tomorrow icon" - which is the 6th track of the CD - gets more in the vein of HERBST 9 or some stuff on Somnambulant Records due to the use of a drama/classic/choir sample. Immediately following & drastically different is the following track "Fanaattisuus ennenkaikkaa", PE which is closer to STROM.ec than "usual" CLOAMA. Next is VALENCE, the own project of Jason Penner who does the Primitive Air Raid label. Unknown to me after two known projects that didn't deceive, far from that. Surprisingly ritual & more experimental, no more atmospheric somber voyages but ambient noise clearly in his first track "Gravesites are they sightings". Deep bass drones, solar winds, vibrations of space, distant crackling textures, second track "Resolution dissolve" is yet more atmospheric. The two tracks following have a more textural approach, almost concrete, where we can feel that "all material is vocally generated"; powerful & well done. A lot of potential in this project, which I sadly haven't seen anywhere else ever since. The three projects fit together.

ÖND CD (Inner Gravity Records - IGR 002)

This one dates back to 2001 but I think it's still worth reviewing, especially since Inner Gravity label seems to have disappeared in the meantime & it's still easily available (if not from your regular distro, there are couple copies left by Nuit Et Brouillard). Also, I feel it has been a bit ignored whereas it should not be missed. ÖND creates both soft/delicate & powerful soundscapes with space depth & ultra bass prominence. High lineage atmospheric with occasional specific elements, stomps (track 3, i.e. track 5 when played as CD begins with track 7 & 8) or sparse distant martial drums (track 8 i.e. track 2), & above all shiny poignant melodies in couple tracks, notably in beautiful track 6 (i.e. 8 & final), impressing a specific emotional quality on the listener. On the whole there's more a dreamlike texture than anything "dark" whatsoever, introspective & global, subtly counter-balanced. It feels great when a work of quality emanates from a truly dedicated person, & not some posturing moron. Definitely a CD to be put more into the spotlight.

OPERATION CLEANSWEEP "Deathcount" EP (Kaos Kontrol - KIK 011)

Not a so prolific act, OPERATION CLEANSWEEP always had a very distinct, immediately recognizable sound of their own from first record, "Powerhungry" LP on Tesco, which is a classic. Anecdotal, but I still wonder today how many people noticed there's W.S. Burroughs "Tower open fire" featured in this record. O.C. created some kind of a standard in heavy electronics. They follow the same path on this EP, but with a more "death-industrial" touch, mutating along lines of earlier BDN sometimes, or the track opening ANENZEPHALIA's swedish live CD on Death Factory, C.M.I. sub-label. Introducing a new, almost prophetic, dimension as heard in opening "Operation Cleansweep receiving center": the massive stomping is kept behind, irradiant flux of somber frequencies, background bulldozer bass, the novelty being a repeated arctic shiny droning simple melody crowning the thing. Pulsating a mud of microcrisps with whipping electrons & a discreet reminiscence of arctic shine in following "Deathcount". Immersing in a morbid, deadly swamp in less structured "Brighter than God" opening side B. Then "Novis orbis terrarum" finishes us with buried & blurred distorted vocals, buzzing stormy pounding, spectroscope modulated big bass, scintillating high-pitched frequencies, for a piece noisier than "average" O.C. I like the sparse & judicious use of subaudible, camouflaged vocals & voice samples statements. Issued at the same time as a REUTOFF 7", second in the "Reutraum" series, this marks a new step in the evolution of Kaos Kontrol label.

PAIN NAIL "...End Times." LP (Freak Animal Records - Freak-LP 014)

I've seen this finnish project live on a video documentation of a festival issued by Freak Animal prior to this LP & it was rather convincing, especially the presence of the vocalist. It is again convincing on this LP, in parts loud PE with forceful voice, metal sounds, high-pitched pulsations & flying effects, crushing terror, intensity, eventually not too far away from earlier IRM but better, with its own particularities, like in highlight (to me) "Delusion - death". But mostly it consists of more percussive ones, almost tribal "Dismal", or "Servants of false prophecy" with archaic drums & metal over a soft drone & very distant/low distorted vocals opening side B, "Crawlspace" following with a bit the same elements but a more upfront voice giving space & amplitude to this one. On the whole, the sound never gets too complex giving quite a band feel to PAIN NAIL from which emerge its qualities, raw energy, but it could come to a point where I like it less as on "Bulldog". Nonetheless a good LP. Interest over middle-ages tortures in the graphic content of the cover & inserts.

PAINSLUT "The Exploration Of Pain And Grief" LP (Steinklang - SK 19)

The promotional propaganda describes this as "ultraviolet noise-scapes assembled with haunting electronic rhythms". Well, there are layers of noise okay, but I don't find them that violent, & as far as the electronic rhythms are concerned, I'd rather qualify them as vulgar rather than "haunting". It's almost HYPNOSKULL



material if you ask me. Could it be an example of what some nowadays call "rhythm'n'noise"? Then it's not for me. There might be potentiality in the texture of some sounds, but on the whole it's rather club-kitsch. Samples feel empty. Cliché. Poor. Flat. This could be impressive, but only for teen kids within "techno" spheres. Mundanity: a crucial difference immediately felt for isolationists as I am.

POST SCRIPTVM "Chiaroscuro" 3"CDr (Stridulum – str 002)

Italians do it better... as illustrated by Stridulum. POST SCRIPTVM immediately imposes himself among highest atmospheric & field-recordings references. Quite cinematic in the vein of the SEA-GREEN SERIES, or more fundamental, David Lynch "Eraserhead" movie sonic ambiances. Deep space, soft roaring sub bass wind with distanced elements, some street sax player, a dog barking. The sub bass goes in subtle, profound movements until it turns to a full-blown ultrabass lava, your bones vibrate within your meat, abruptly ending to subliminally reveal there was some opera going on behind. The sax player still bums around for short. French words "La Terre ne serait-elle qu'un tombeau?", isn't the Earth nothing but a tomb? Massive pounding with dark drones & small detailed magnetic sounds follow. Later on some hellish creatures come to discreetly & briefly growl. Limited 100, sold out, you are imperatively asked to keep both eyes on POST SCRIPTVM. Maybe exaggerated for a 3"CDr, but this is it: masterpiece.

PPF "La Belle France" CD (Eibon Records / Blade Records – ppf 039 / wmda 048)

This french project has gained popularity, probably with reason, I can't really say as I haven't really been interested in their previous manifestations. I saw them live at Deadly Actions V, but it has been the project I enjoyed the least then. I decided to try one anyway, especially since the track they contributed on the "Getting Away With Murder" compilation is excellent. By first track "La belle France (jusqu'à la mort)" I find the sound rather technoïd, loops & beats, which could be a problem with me, but it's entertainingly efficient. Second track "Sweet victim of fanaticism" gets more soft PE with cold clinical processed sounds crushed under bass & distorted vocals; ANENZEPHALIA influenced, following the same lines as MAISON CLOSE. A kind of sound that keeps developing in the following track "Workers in action". Then fourth track "La belle France (sans-patrie)" fits more with the idea I have of what to expect from PPF: clear beat box sound with a metallic touch, melodic "old school" stuff. & I'm rather annoyed by the samples in french, which is the case on the whole CD; not that much because they are in french actually, rather 'cos I find they lack strength, & the recurrence of the same voice feels like it is the album's narrator, too much imported. Seventh track "Abortion technologies" is in the same vein as fourth. More fitting my tastes is eighth track "Utopia", no vocals, no samples, cold processed sounds going on in an abstract flow. Do I like this CD or not? Hard to determine, some of it leaves me a bit cold & some of it is above, & to listen to the tracks I find okay I can go through the whole CD without being annoyed; so that must mean I like it.

PROFUNDO TORMENTO 3"CDr (Isolated Society – is 02)

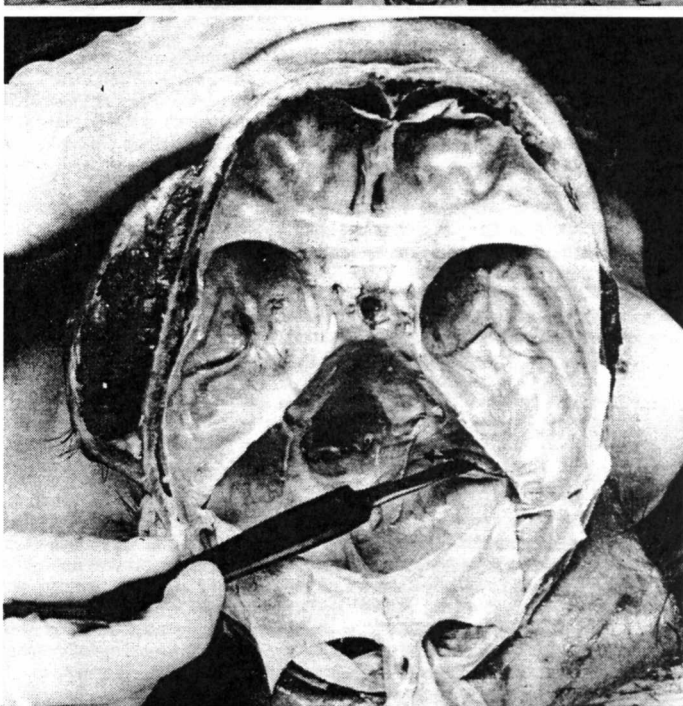
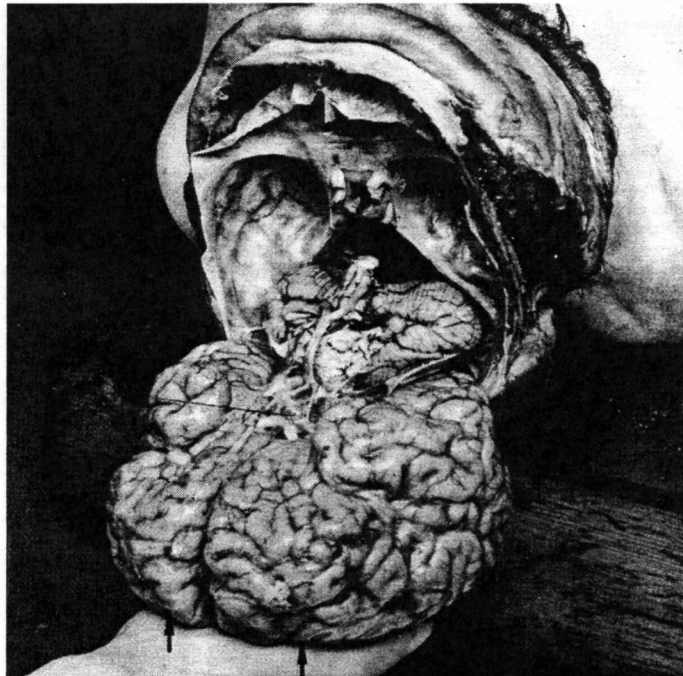
I have 3 different CD players, one is a basic shit with the advantage of having a "fade" function but disadvantage of eating business cards once in a while, another one is very good with pitch, loops-creator, etc., & the last one is an audio-CDr's recorder, practical for transferring vinyls or tapes. None of them usually has problem with CD's. I placed this 3" in player one first; it says: "Disc not finalized". So I tried in player two: "Disc error". Okay, so ultimately I have the recorder left to try to read it, & there it works. Sadly it's not an audio CD, so I can't finalize it myself. The computer accepts it too. Oh surprise! After one play in the recorder all other players accept it. I can't believe, first time a thing like this happens. Boring & pointless anecdote isn't it. Well, anyway it would have been a shame not to be able to taste this goodie as it is truly brilliant. First manifest of a new spanish project, revelation. Superior atmospheric not far away from the fields of POST SCRIPTVM or some of the SEA-GREEN SERIES with cinematic evocative incursions, as well as no less than LUSTMORD in some of the shaping of the bass frequencies, AMON & the likes, also reminding here & there some projects on Somnambulant (AXONE for the sparse heavy poundings, ÖND for sky falling sequenced crushing drone,...). Those comparisons do not mean PROFUNDO TORMENTO doesn't already have own qualities. Once in a while a keyboards origin might be a little bit too prominent, but it doesn't diminish the beauty & strength of it all, a bit like in new french project D.R.S. I apologize for basing this review on other projects namedropping. Already very warmly recommended if still available (I don't know to how many copies it might be limited; in case it's limited); there's already a new CD on Isolated Society too; if following this path, promises of upcoming masterpieces.

PROPERGOL "Naked" business card CDr (Troniks – PACrec 29)

Ultra-digital, over-complex, hyper-sharp booster. A lot is happening during those 5'37". Wide spectrum of frequencies molested together so they can fit in a small portion of time. Involving some computer casualties, hopefully without falling in the "click'n'cut" category. Cataract of crispy frequencies, but not that loud, rather subtly visceral. Brain textures. Screams are ultimate, not buried nor upfront but crowning, like pushed up by their specific treatment. The bass work, even if not reaching an infra level, is great, so speed, grinding. Although chaotic, not a single nanosecond of the piece seems accidental, everything's 100% controlled. Top.

PROPERGOL "Tormentor" EP (Nuit Et Brouillard – NB.V 01)

First vinyl manifestation of both PROPERGOL & Nuit Et Brouillard, so this is an event. Okay, living in the same shithole city as all those humans I can be nothing but partial, so I'll try to keep this review brief. PROPERGOL quickly became an highly acclaimed influential reference. Of the persons whose tastes I could feel close to, "Cleanshaven", second PROPERGOL CDr release on own label Hermétique that is soon to be re-released on Tesco together with debut "Un Déchainement De Violence", seems the be the one referred to most often. Probably with reason, although I personally like them all, with maybe a slight preference for "United States..." CD already on Nuit Et Brouillard. This 7" to my ears is closer to "Renegade" soundwise. There are very distinct cover conceptual





elements, strong words dispatched for your own conscience to make links between them, & this ongoing fascination for deserted opened roads & car random lonely travels as seen on "United States...". Then there is no trace of movies' samples in here, unusual, & more usual, mastering is ultimate. Face A "Tormentor" is "post-rhythmic", sharp magnetic pulsation with windy spectral modulations & factory textures, deepness in the background; excellent sound crafting. "I need you" on face B is a killer: massive mid-bass entity spiraling with granular accents, progressively coming more upfront but never totally invading the place, together with small shiny notes bubbling at the start, until a buried collection of loudly processed/ delayed or echoed vocals installs itself amidst cracklings & fricative puffs. The bass spiralling gets very physical, inducing equilibrium disruption, vertigo, nausea; more sensation oriented than sensitive. Outstanding.

PROPERGOL "East, Borne On The Backs Of Murdered Men" 3"CDr (Objective /Subjective - o.005) Chapter 5 in the Watchmen series already, in fact in the meantime only chapter 2 by NORTHAUNT has been issued, sold-out rather quickly. As mentioned in the review of SKM-ETR "A Better Place" 3", first chapter of the series, I'd need to know more about Alan Moore's graphic novel. Exceptional delivery from PROPERGOL. The 20'30" track is rather evolutionary, opening is deep bass abyssal atmospherics with field-recordings, voice samples, boosts, crackles, discreet high-pitched perforations & silent phases integrated. Lustmordian, although definitely more spasmodic & tense. It feels like it could be one of the SEA-GREEN SERIES, especially with a short piano sequence, until a pounding pattern that's both crushing & flying arrives around 15'30", bit by bit rising in intensity & continuously accompanied by conflictual voice samples, urging telephone calls, police sirens. Violence in the area. Poundings continue to rise, more detailed; conflicts are finally silenced. Punchy release not to be missed.

PRURIENT "The History Of Aids" CD (Hospital Productions/Armageddon Label - HOS 79/armageddon 004) At the cross-section of american PE & harsh noise, Dominick Fernow, mastermind of PRURIENT, is doing strong. Furious assaults of ultrabass & high-pitch frequencies in spitting crispy textures with buried heavily distorted vocals. Some tracks are very short, there are 15 of them. Particularity of PRURIENT sound on this CD is that it's over saturated, loudest analogic sounds possible, textural bass magma & shrieking upon it. It could be more devastating, but some tracks are very violently effective, like 8th "Bittersweet", the voice gets unreal, incredibly perforating. Good CD.

PRURIENT "Troubled Sleep" CD (Truculent Recordings - 2d08)

New PRURIENT, on a label previously totally unknown to me. It's a 1000 copies print run, which I think is a lot - wonder how fast it will be sold. All lyrics by Jean Feraca from her book "Crossing the Great Divide", collection of poems. This shows the unusual extent of the content & context of the work of PRURIENT. Opening with some speeded up hymn or something alike bit by bit dropping in cascading waves of metallic high-pitched frequencies & a distorted voice. It's all crazed & fuckin' impressive. There's a real madness in this music. Noisier than previous CD, & some tracks like 3rd "Shades" would remind me the noisiest side of DEATH SQUAD/MK9. Intriguing 4th track "Troubled sleep", in which a subtle, totally surreal melody develops over great noise. To me best PRURIENT so far.

PRURIENT "Shipwrecker's Diary" CD (Ground Fault Recordings - GF 029)

More emphasized on high-pitched frequencies & almost without vocals (until they suddenly appear in the middle of track 9) this time, still crispy, spitting, relentless & furious. More purely harsh noise. One of the best noise I've heard lately by the way, there's velocity & radiance in here. Phases of a long lasting ultrafast combustion. Sounds are strangled. Tracks titles detail parts of the body, a date, & some girl confession titled "Who are you anyway?" closing. With those elements recreate the sob story this disc is a soundtrack for. I find this is sophisticated work indeed. 15 tracks in all, diverse time lengths, & varied noise textures & effects too. Amazing.

PSYCHONAUT 75 / AESTHETIC MEAT FRONT "Demonium Of The Earth / Bird Of Oblivion" CD (Old Europa Café - OECD 058) PSYCHONAUT 75 emanates from VALEFOR, not really something for me basically. But still it's okay, repetitive "ritual" atmospheres & incantations from a voice à la DIAMANDA GALAS. Reminding me some 80's Aleister Crowley/O.T.O. oriented projects such as :ORGAN XXXI: as for the whole ambience but with a more contemporary sound, added power/bass prominence. Bearable, but sometimes the voice & sound don't fit too well together, feeling a bit like a forced alliance. AESTHETIC MEAT FRONT first CD "Plague Of Humanity" on Collapse Industries (in association with State Art) has been a slight deception, I was expecting something more outstanding, especially since R/A/A/N (exceptional "The Nacrastr" CD on Malignant Antibody) was involved. But still, I had positive feelings over this one due to its theme on overpopulation. So I was curious about the evolution of the work of Louis Fleischauer. No deception, it has improved, a togetherness & energy that was missing before is here. Dark textural soundscapes, well done. Since the concept of public deprogramming is interesting, A.M.F. could be a project worth attending live too, despite a somehow too "fetisch/gothic" esthetic as seen on A.M.F. website & in "Vial" zine. This esthetic orientation, which I personally find obvious & artificial, or just blatantly commercial, makes the projects fit well together. There should have been more A.M.F. & less P75. For the actual level of what is published by Old Europa Café, worth checking.

RADIODRAMA "Autopsy Number 9" CD (Hermétique - H-CD 03)

This should appeal to those enjoying Ant-Zen, Hands Prod, Hymen & the likes, as well as those into atmospheric, & even those into PE. Incredible. This is not really PE, but there's enough power in the sound so that it doesn't fall in being some dancefloor, technoid kind of material. No surprise when you know this has something to do with PROPERGOL, it is on his label by the way, which can be recognized in the sound, treatments, & mastering. The voice & epic melody at the start, the samples, & the massive stereo effects give a movie score dimension to it. Dedicated to Romero. Rather impressive production. 'Feels like all sounds have



an aura. Clean & structured. Even if big beats regularly invade the place, it is not exactly beat-based, although some tracks could be perfectly suitable as party music. Some are very loop-based too. But there's enough background, textural & spatial work so that the beats & loops remain as one element amongst others & don't become the main thing. There are lot of details. Enjoyable from start to end.

RASTHOF DACHAU "Krieger... Denn Dein Ist Das Reich" 12" (Steinklang - SK 17) "Blut Und Boden" definitely has been the apogee of RD. The LP has been re-issued in white cover, so despite the fact that the package is rather unattractive I'd suggest do not miss for second time around. Now this limited to 450 copies 12" is not a follow-up or continuation to me, but rather a useless prolongation with obvious samples, heavy pounding, tempered mid-tone voice, on the whole not too inspiring, trying to sound solemn, but failing. At least for the first side. "Pfad Gottes" opening side B is powerful, & so is "Kreuzweg" following, martial ritual. It's okay, but never reaching past level. R.D. could have remained sort of legendary if untouched, but using the name again for second rate stuff is like a waste, demystification process. Max P, Steinklang mastermind, could have used another name, with all the side-projects & collaborations he is involved in now. Maybe this is to be considered a KRIEGER record rather than a new R.D. after all.

RASTHOF DACHAU "Schmerztherapie '93" LP (Steinklang - SKL 01)

Limited 363. Opening the live series of Steinklang, the audio documentation of a legendary live event in Rockhaus, Salzburg, Austria the 27th of october 1993, which was previously documented on video-tape (SK 01) together with the GENOCIDE ORGAN show that took place at same event. I used to have this video, but naively lent it in 1998 to someone I once called a friend, who disappeared & never gave it back. A bit like Old Europa Café, reissue old material & you get the best of what has been published on Steinklang lately. "All sound material exclusively generated from human breathing and electricity without use of any instruments or synthetic sound source". Most efficient minimal old school PE fully dedicated to aggression, oppression, crude sound take with full power re-mastering. The loud distanced strident voice does a lot to the efficiency of R.D. Mind programming modulated waveforms. Crucial document for PE acts of today: minimalism is good, come & be taught a lesson. RD was great, testified here.

REUTOFF "Unseen Rituals" CD (Indiestate Distribution/Ewers Tonkunst - IST 012/HHE 003)

A friend warmly recommended this one to me; I disliked mostly all I heard by REUTOFF so far. Oversized cardboard package with nice pictures, okay, let's give it a try. Well, still not succeeding in totally seducing me, due to sporadic synths sounds I don't like, some grandiloquent melodies, & a bit too much of emphasis sometimes, but I must admit there are a lot of enjoyable elements. It's filled with so-called "martial" drumming, some traditional russian music, whole atmosphere is between dark & floating. It's all very well done, by far not the worst in this ever growing neighborhood of "neo-folk/neo-classic/dark ambient" stuff, a blend of massive drones, "industrial" sounds, sample voices along with orchestral elements. I most enjoyed track 6 "Schlaf", & "Andere" track 7, my favorite here. This review has been re-written after listening the CD couple more times, & the first version was very negative. So this CD, which I personally consider the best REUTOFF I heard so far, succeeding in catching my attention enough & making me evolve a bit. But I won't be the one to hunt every single production of this prolific project; & by the way I've heard the band members sell some limited discs on auctions themselves, which is something I don't support.

RICHARD RAMIREZ "Past Buildings That Have Fallen" CDr (Spatter - SP 007)

Seven tracks of rumbling harsh noise & ambient noise with few variations, which is not a bad point: it's a collection of textures. Shorter time lengths would have meant more tracks, so more textures. Then it's too basic mastering, with enhanced sound it'd have been much better, here it's too foggy & lacking strength. Third track "Unseen" is a collaboration with BACILLUS. Highlight is powerful sixth "Cockpump". I'm usually not too fond of R.RAMIREZ. Although this limited 100 CDr will not drastically change this, it has its qualities, there's temptation at creative moments & an atmospheric extent. By far not the worst of the kind.

RICHARD RAMIREZ "Tracking Device" CD (Freak Animal Records - Freak-CD 015)

Produced & mixed by ROTTEN PIECE. Unusually structured for R.RAMIREZ, & not so noisy, lots of loops, crispy textures, waves of drones, superposed layers, the sound presenting different levels of intensity, sometimes distant, then louder, & I don't feel this is totally purposely. Maybe a better mastering would have add something to the disc. Softer ambiances by last tracks, my faves in here. As a whole, it might lack homogeneity but it is rather decent. Then, I find Mikko Aspa a dedicated underground worker, true in his tastes, keeps curiosity despite time, doesn't look another direction as soon as the wind changes, & ventures keeping on exposing new, unknown, lesser known noise/PE projects (WORLD DOWNFALL, NOTHINGISTRUE, GELSOMINA, SURGICAL MENTAL KLINIK). I might sound like licking boots, but I wanted to mention this somewhere.

RUPOR UDARA / KRYPTOGEN RUNDUNK "Carnal Panzer Ritual / Sendung Für Deines Mark" CDr (Mechanoise Labs - mn 019)

Two russian projects, both HAUS ARAFNA very influenced. I'd say in the case of RUPOR UDARA that's in a bad way. Bad melody in track one, too prominent small naive sounds in track two, too distinct sequences, bad assemblage & dull voice in track three & four. Only the conclusion track "Victoria crucified" is decent, mainly 'cause it's mostly based on some classic music extract. KRYPTOGEN RUNDUNK comes next & is better. Opening with some dark minimal keyboards melody with small noises here & there, then pounding bulldozer bass & distorted guitar loops in second track, well titled "Maschinentanz". Track 8 is total HAUS ARAFNA cloning, with a more electronica touch, & track 9 with clear beat box sounds & minimal electronics feels like simpler KARL RUNAU. Track 10 is noisier, reasonably intense by the end, ending with some heavy rhythms, too technoid ones. Track 11 is K.R. & R.U. collaborating, simple rhythmic PE sadly with small childish fake cymbals sounds, Amiga-made or wot? Not too exceptional, but reasonably interesting as a demo of early stages, mainly for K.R., a project I could keep an eye on. & another facet of



Russia today.

SCHLOSS TEGAL "Neoterrik Research" CD (Cold Spring Records – CSR 45)
 Subtitled "The Hidden History Of Schloss Tegal", this CD compiles tracks from compilations, namely the "Chamber" sampler CD on Cold Spring, the Iron Flame 3LPs set, the FOLKSTORM remix LP, the "Ultrason" LP on french Une Records, the "Konstrast" 3x7"s set on Duebel, "The Outsider" on Somnambulant (ex-Corpe), & "The Mind Of A Missile" CD on Heel Stone, as well as the never released "Two Minds Of A Murder" compilation planned on defunct AVA Records, & "Black static transmission" in a special version recorded for VPRO radio in Amsterdam/NL. It's been a little while now that I've been waiting for a new S.T., & well, I'll still have to wait. No surprise with the relocation of Richard Schneider (sympathic, opened person by the way) in Prague/CZ & intense ongoing live actions since then. This CD is anyway warmly welcomed, enthusiasm, especially since I don't have any of those compilations apart from "The Outsider". Those who already have some or even most of them should get this anyway as there are two unreleased tracks, 6th "Unsub (insect mind)" + 11th & last "Invitation to an outrage (reptilian mind)", also there isn't a single track to miss in here, & the remastering is impressive for what I can hear & compare with 7th "Technocore (iteration X)". Sub- & infra-bass caressed by solar winds, ultra-technologic vibrations, profound dark atmospheric soundscapes with wide perspectives & phased dynamism, mental travels in the heart of space & its periphery. Immediately captivating by 1st "Last glint of consciousness", which was on the "Chamber" sampler. "2001" Ligeti-like choirs opening 3rd "Felgeschrei", then turning to pounding power atmospherics, unusual for ST but it is FOLKSTORM remixed & reconstructed; good indeed. Softer, slowdown, signals & engineer voice, 8th "Anti-life equation" has strong accents of ARECIBO (1992 LUSTMORD quiet space ambient side-project) "Trans-Plutonian Transmissions" on Atmosphere label; although less peaceful, somehow more abstract, less melodic, with a worrying dimension: this still is clearly SCHLOSS TEGAL. The VPRO special "Black static transmission" is rather different from anything on same titled CD, it has here a little touch of I'd say C.O.CASPAR, maybe due to the low voice or what. Coincidence or parallelism, a publication of recollected works almost at the same time for both ST & CASPAR; in a way no surprise, I couldn't affirm exactly why, but I tend to find them both quite close, not the sound but something else, internal. I'd suggest a collaboration between both someday could be something amazing. Check in the booklet the text "The secret origins of Schloss Tegal", Berlin suburb castle that has not just been an avant-garde psychiatric hospital. I guess there must be a contract signed or what: Justin Cold Spring is lucky has this is the best project still on his label.

SEA-GREEN SERIES "Chapter I" 3"CDr (Hermétique/Gazoline – G-CD 01)
 PROPERGOL offshoot under own name, sub-label, although there is the distinct PROPERGOL touch everywhere (cinematic extent, Dolby pro-logic like spatial sound effects, top-notch mastering, carefully designed artworks), it is something else. All SEA-GREEN manifests come in a small black envelope with full-color front & enclosed card, & are limited to 99 copies; those who missed some, or even them all, will not be let down as all chapters will be re-issued together on one retrospective full length. That was it as for the factual. Murky, dreary, swampy, yes, but it's all beyond. Let's not fear superlatives, the SEA-GREEN SERIES is a pioneering work in the domains of mutated field-recordings' atmospherics, that almost immediately has influenced other sound creators. "Remember the black dog trauma": scintillating quicksilver oscillations shape the protective aural void surrounding an isolationist human amidst the perceptions, regards & feels (or lack thereof) towards his or her very surroundings. As if during an urban night walk with many casual brief encounters, the notes of reality are irremediably refrigerated by the ultimately cold-hearted, hardened post-human. "Night cycle": fire crackles dissolving metal architectures are more likely rendered grand during nighttime. A confined ceremony begins when the destination of the night walk has been reached. "Old iron fence": back to humanity. The entities convoked by the ceremony dissolve. Peace on Earth is attainable within the firebrands, leftovers of nightly adventures. With the sunrise, a phosphorous rain accompanies the most poignantly emotional spectral melody ever. Another day of working routine, stolen orgasms, & carnal carnage, begins.

SEA-GREEN SERIES "Chapter II" 3"CDr (Hermétique/Gazoline – G-CD 02)
 "The chairs creaked under the three women": however oppressed, naïveté remains as a motivating remembrance. Psychotic beings in their workplace situations use the normality of ordinary relationships to camouflage & contain their inner fever. "Interactive soap opera": back home, privacy disturbance through the telephone. Complex collide of feelings, restlessness & curiosity, naïveté does not protect any longer when you are dispossessed. You should not be here, but this is where you've always been, where you thought you belonged; multiple personalities revealed. "Facing the enemy": foundations move. Evil is not evil, those who menaced in fact did good. Renewed vision. Forced sexual pleasure in the karmic horizon, & anyway, the Stockholm syndrome doesn't save. Disappear, reappear, what's the point. Time always gets faster, & your existence stands here as a dead letter.

SEA-GREEN SERIES "Chapter III" 3"CDr (Hermétique/Gazoline – G-CD 03)
 "In the corners of the room": every nights' dreams are extravagant when the soul elevates over the body. No cell, even if built with the most reinforced concrete, can contain this soul forever. The careful limit of embodiment, the self, is perforated by the calls of all tomorrows' expectations. "A big steel trap": spiritchasers are hunters, vampires hungry for the essence of our dreams. When the astral projection is done, only hardly can we come back. They try to seduce us with dazzling tinsels, but it's just pretence covering a bludgeoning machine. Don't sleep because they are collecting. "The Malleus Maleficarum": cerebral diseases are not what they seem, even if the ongoing actuality of certain social orders prevails. But within the deepest realms of a true self, there's no room for considering how sensed their disregards upon an inner reality might be. Remain alone & don't speak for days.



SEA-GREEN SERIES "Chapter IV" 3"CDr (Hermétique/Gazoline – G-CD 04)
 Conclusion feel. Exhaustion. Drowning. Shared memories. Let yourself go in this voyage through time. There will be/have been accidents of course, space-time corridors are fragile. But don't be afraid, falling into void is a part of the process, a possibility that should not be seen as destructive. Cosmos exploration is an involution, a macro journey. "I am back from a country where death is not a partition to step across but a path to follow". Wounds remain without a body. Non-beings proliferate. Some of us advance, some of us stand by, some of us recede. An enigmatic clearing; for those in need of explanations, this is finitude.

SEA-GREEN SERIES "Chapter V" 3"CDr (Hermétique/Gazoline – G-CD 05)
 This fifth chapter is by POST SCRIPTVM; I was hesitating whether to file it as a SEA-GREEN or as a POST SCRIPTVM release, but still it has this very particular SEA-GREEN touch, atmosphere. Although maybe more conventional, ambient (I apologize for being abusive) than previous SEA-GREEN by Jérôme Nougailon; droning, melodic, layered, sequenced, HERBST 9 reminiscent in a way. In fact, a perfect prolongation. Collective deaths in concentration camps, or is it strictly personal; whichever way the souls of children remained untouched after all. People can use as an excuse their passion against causes for certain things which are "wrong" in the circumstances of terrestrial existence, whereas in fact it's in a way hiding away from something which is within themselves. Hopefully we could go on with a renewed vision. This is music for training, ascend, aspire to this renewal. All we are left with is a deep mark of profound beauty, once visited lasts forever. Thank you. Stay tuned on upcoming SEA-GREEN chapters.

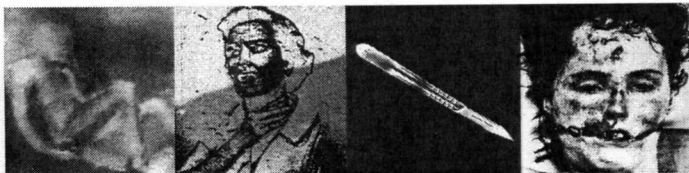
SEDAYE MARG "Frashogard" CD (Coup d'Etat Communications – coup d'état 001)
 A french project. Patriotism is as speculative as its opposite; I have a tendency to be more critical & severe with french projects than I could be with "foreigners" (& the opposite with projects from unusual, unsuspected, "exotic" countries). So this has been a positive surprise. Almost surprisingly I like this CD. The start is immediately catching, layers & layers of dark drones, powerful bass, symphonic elements buried in, strongly influenced by LAW. In second track, I find the mixture less homogeneous, there are many layers of delayed metal percussion at different speeds; it induces some sensory perturbation but the strength is like scattered. On the other end this is exercise, training. Working on diverse levels & tones of sound is a particularity of what is presented here. As shown in third track "The guard of the immortals": still flagrant reminiscences of LAW, epic & intimate collide. I find again that there are too many elements together in next track, very dense collection of drums, percussive stomps, cymbals-like, etc.... (the cover mentions: "electronics, tabla, zarb and tape samples") together with bass furnace & background vocal drones, but it works this time as I learn bit by bit. The rhythms by the end of the track get a very CAZZODIO-like feel, which is also the case in some other tracks (12th "Esfehan steel"). More ritual tone in the following track that features tantric sounds as popularized by INADE some years back, but sparsely & discreetly perturbed by small incursions of distortion craziness. With sixth track "Betrayal of an architect" I start to understand, if not to speak, SEDAYE MARG language: very heavy & echoed drumming, I would say viscerally structured drumming, thundering, loud but contained by its very structure, & a melancholic melody with persian accents in the background; I find it more credible as army march music than some of the stuff projects deliberately trying to do military march music usually propose. Curiosity on this CD for aficionados of "martial" music. 14 tracks in all sharing aforementioned ingredients. The persian accent is everywhere present, in the titles too, & soundwise it works best in 13th track "Pahlavan". Spirited. Some passages (10th "Every day in Ashura" e.g.) have a very specific metallic vibe. Rhythms are not systematic, which I find positive. Altogether, this is an original & creative disc.

SEKTION B "No Tommorrow" business card CDr (L.White Records – LW 006)
 Classy cover for a business card despite fatal error ("tommorrow"... – tell me this is purposely I won't believe!); it's the more rectangle-like card kind. That is for the fetishist aspect of the object. The cover has quotes from american black leaders that could make the most childish PC reflect a bit more. For anyone who absolutely detest "reggae" & anything approaching, like I do, this is a decently good release: "positive-vibrations-jah-rastafari" silencer. Then more objectively, this is probably not so essential: screamed vocals, aggressive & powerful sound, effective & direct, but only for a mere 2'27". Limited edition of 100, sold out now.

SEKTION B "Only Time - Hate And Revenge" LP (Steinklang – SK 22)
 A little detail that I like as for the object itself is that the vinyl is a picture-disc, the picture being only the central labels. Then it could be considered that the theme, 09-11, is a cliché one, but on the other hand it was an important event & all in all, I guess there has been many projects afraid of being considered cliché, so finally 09-11 is not a so overused theme. What is sad is that it's only used superficially. What is obvious with SEKTION B is they like HAUS ARAFNA & they like GENOCIDE ORGAN, standard "german sound", well done though, the often pulsation-based sound of SEKTION B definitely has quality & efficiency if not originality, a lot of the elements used have been already heard somewhere else, EX.ORDER, IRIKARAH, even CAZZODIO on "Es geht weiter". But the irritating, almost unbearable thing in SEKTION B is the vocals, uninspiring, boring, even blatantly ridiculous sometimes, fucking up everything. Without vocals maybe...

SEKTION B "Sleepers Wake Up" EP (Xn Recordings – XnR 007)
 Another token tantrum. I'm going back to back to sleep.

SHINJUKU THIEF "Medea" CD (Dorobo 018)
 Despite being a renowned & respected act for couple of years, I was not familiar at all with SHINJUKU THIEF prior to this one. First sight got me a bit frightened as the cover mentions "gothic orchestral soundscape". Wow!... such a word as "gothic"... Anyway, this is contemporary music for theatres, close to neo-classic with acoustic instruments, lyrical vocals, emphasis & by the way added deep bass



textures making it suitable to my ears. Sometimes I find the choir, the more contemporary music gimmicks, the theatrical elements, narrative aspect, a bit too prominent & exaggerated to my tastes, but it's intermingled with nice dark ambient & atmospheric sequences, or even noisy ones with incredible bass devastating strength. So all in all the CD works as a whole, it has power, even martial feels sometimes. In that vein I think couple other projects are better, but this is more than correct, very enjoyable. I should get more SHINJUKU THIEF in the future. Vocal textures of R.H.Y. YAU have been used, unexpected contributor.

SHOW OF EXAGGERATION CD (The Rectrix/Force Of Nature Productions - TF9/fof 03) An unknown project, not a very attractive cover, this record could easily be ignored. Which would be a mistake as this duo, one half consisting of guy behind TEMPLEGARDEN'S & SYNAPSCAPE, produces quality subtle surreal buzzing ambient. Old machines together with a much more digital feel. Keyboards melody at the start of second track "Passing gods" could sound a bit kitsch but in this context & sound dimension it works. Gong drones, bass deepness & floating textures develop so that it sometimes reach an atmospheric level, but only for a sequence; softer music is kept as a link between such sequences. Third "Light comfort" is one step further in weirdness & intensity with the involvement of many small surreal noises. Stomping ultrabass rhythm appears at some level. Then I'm not 100% convinced, to me it's on the whole electronica involving dark ambient & soft noise elements, to some extent well done & captivating, but not that outstanding, & you have to have tolerance for typical electronica gimmicks.

SICKNESS "I Have Become The Disease That Made Me" CD (Ground Fault Recordings - GF 020) Rather prolific Chris Goudreau, there have been couple recordings by SICKNESS I've enjoyed in the past, notably the "Another Lamb For The Slaughter" CD on Solipsism/Self Abuse. Destructive, spasmodic & relentless blasts of powerful harsh noise. More like the free path of a capricious traveler than random. Structured chaos. Zapping of noise cut-ups, mechanical loops, echoes, saturation. Confrontation of the static & the dynamic throughout those eleven tracks. It occasionally gets rather abstract. By the end it's more structured electronics than anymore noise. Although a bit systematic, this is a rather enjoyable audio experience, great sounds are involved. An american doing japonaise.

SICKNESS "I Bleed, You Bleed, We Bleed" 3"CDr (Mouth Records - mouthcdr 06/prolix series vol. 3) Limited/deleted 100, comes with button. One 21' track, more structured & less improv/free form like SICKNESS most usually is. Opening with contained cascades of fury then developing into a quiet atmospheric passage & furthering with added echoed metal junks & blasting small noises. Complex phase abruptly ending in lobotomizing heavy loops. Stomping progressively arises over crawling harshness. Everything is diluted in high-pitched combustion. Conducting a longer piece adds strength to SICKNESS sound.

SICKNESS "Deaf Dumb Blind" CDr (RRRecords) Of those I could experience, this is my favorite SICKNESS disc so far. Powerful, imaginative, rich in deepness & creativity. Crushing brutality. Some temptations at concrete moments. To be noticed last track, track10, "Seeing the sickness in me", said to be "a remix using the entire EMIL BEAULIEAU catalog". Not much more to add except sadly I don't see this disc too well distributed. Recommended.

SKALPELL "In Between" CD (Deafborn Records - dbcd 03) A label ran by Lutz Bauer, also organizer of the "Noise Transmissions" festivals in AK47, Düsseldorf. He had it with the "Deafness Is Not A Gift" compilation. But there's involvement with RECTAL SURGERY too, a project I never really could get into. Now I've mixed up feelings about this disc. The 3 first tracks are okay, they have good elements, except some bad vocals for very short on track 1. But then there is track 4 "Wasserleiche" that is exactly what I hate: digital rhythms, too much of a "dancefloor" kind; even getting worse at the end of the track with some "acid-house" sounds, horrible. Suitable for bad night-clubs aiming at attracting crowds who are good at spending their money. Then track 5 "Nadine" is much better, quiet & atonal, dark ambience. Next is hi-fi frequencies & digital noise, not too far away from some "electronica" stuff à la MIMETIC, or MASSIMO, with a more atmospheric edge. Track 7 "Turn Into Water" gets close to some good DEUTSCH NEPAL, but ends with a cheap trick. Track 8 "Mindscape" is nice, echoed atmospheres with some crispy loop bit by bit invading the space. Track 9 "Groundloop 27" again makes me wonder why fucking up good material: start could sound like we'd be going to areas close to INADE monumental last album (no less), & then shittiest possible "techno" rhythms in a SONAR vein come... I think 10th track "Untold" aims at getting close to HAUS ARAFNA "death disco" sound; 11th & last track "Under the ice" confirms the impression, a bit of a SUBLIMINAL touch; a slow rumbling, crushing rhythm that develops for more than 10 minutes, my favorite track. Very clean, ultra digital production all over. Sad about those 4th & 9th tracks, as it'd have been a far better disc without those; sometimes I would like to be able to erase parts of manufactured, finalized CDs...

SKIN CRIME 12" (Hospital Productions/Force Of Nature Productions - HOS 72/fof 01) With self-abused SKIN CRIME you'd expect all-out harsh noise. This 12" rather tastes concrete. Surprising. Of course, you are bit by bit buried under dense noise & roaring ultrabass drones, but the first feeling is the one of manipulated objects. It progressively rises in intensity to painful extremities. More prominently atmospheric in side B, & still the acoustic dimension, concrete manipulations, finds its way upfront, a phase of recovery, & an almost subliminally pounding crushing sequence concludes. With this release I find SKIN CRIME somehow closer to e.g. ASMUS TIETCHENS or earlier DANIEL MENCHE than nowadays "american noise". Black Dahlia murder theme as seen on the cover pictures. Sadly I haven't seen this record too widely distributed abroad, at least in Europe; maybe because it has been quickly sold out?

SKM-ETR "Human Speed Bumps" 3"CDr (Mouth Records - mouthcdr 03) Here is the "huffing" version; the original version will be on the "A Better Place" 3"



CDr on Objective/Subjective. Burns, tramps, homeless' sweetly dedicated piece. For what I can understand of the samples featured, it deals with canadian situation mainly, which must be specific due to the climate & remains of indian population. All a manic power-noise outburst with enraged psychéd out vocals. Sweet song... You have then AZOIKUM version of the same track, more looped than usually with AZOIKUM, thundering & digitally clean despite its prominent harsh extent. The same voice sample as in previous "huffing" version is used, which makes a perfect continuation/development. Next is CONTROL version of still the same track. Less speed but heavier, a lot of small perforating noises melting together create a textural space, quite a digital feel in the crackles & distortions. More structured than usual CONTROL. I love the voices in here. One 1'10" short untitled extra track closes, involving a distorted intro by speedmetal kings ANTHRAX. A postcard from other ages... At first sight I was thinking that one track with two cover versions would make the 3" a bit poor & repetitive, but it's not the case at all: although there's unity in the sound, each track feels like another chapter of the same story, implanting a slightly different feel or psychological context at each stage.

SKM-ETR "A Better Place" 3"CDr (Objective/Subjective - o.001) 'Feels like quite PROPERGOL influenced in this one, in voices treatments, some sounds, & the depth & space given to powerful material, but far from being a poor copy. This must have something to do with the digital material used. I like very much the spoken words opening, intermingled between two tracks, & closing, all about human abuse & how it should be prevented, i.e. humanity should stop to grow & be reduced in number. 'Sounds perfect to my ears. "Human speed bumps" in its original version is definitely more structured, almost rhythmic; no trace of the lyrics to be heard or am I getting hard of hearing? There's quite a digital feel sometimes in SKM-ETR. "Sermon of vermin" is quite structured, based on a main loop that is bit by bit modulated with added harshness & small noises; despite being repetitive this track doesn't get a single second static due to its relentlessness. "Gas blistered lips" opens with structured echoes involving a looped melody, then stepping into a more abstract & somber power noise orgy with distorted vocals & the looped melody reappears by the end. This is chapter 1 of a "Watchmen" comics dedicated series of 3"CDr's celebrating author Alan Moore's 50th anniversary. Actually I'd need to be more familiar than I am with the "Watchmen" to comment this.

SKM-ETR / THE CHERRY POINT "Scalpel Killride / Throats Are Slashed" business card CDr (Troniks - PACrec 33) Limited 33. Powerful textural fear of crackling frequencies, this is maybe my fave SKM-ETR track featured here. THE CHERRY POINT is harsher, less structured, crazed on high-pitched frequencies. Short piece is funnily aggressive. Accompaniment for family games. Sold out.

SKM-ETR "Sainthood" business card CDr (Troniks - PACrec 37) Limited 40. Sold out. Very nice object, small metal box with some guy named Jesus crucified. The track is powerful, as usual with SKM-ETR: structured succession of succinct massive in-your-face blasts along with buried distorted vocals over a looped feminine christian choir & sampled voices. Effective piece.

SKM-ETR CDr (Mouth Records - BFI-UNIT 01) Featuring LOSS, AZOIKUM, THE CHERRY POINT, FANNY, NAVICON TORTURE TECHNOLOGIES, JAYMEZ, VENETIAN SNARES & SICKNESS remixing SKM-ETR tracks + 3 live tracks. A network of friends' projects featuring their own cover versions of SKM-ETR tracks. "Just another cunt (I can taste you already remix)" by LOSS opens. A project I don't know, 'should be a good one for what I hear here: pounding, heavily rhythmic, well structured, extremely distorted vocals, a more abstract passage, emphatic melodic keyboards featuring background neo-classic parts closure topped by the original voice samples of original "Just another cunt". AZOIKUM is next covering "Gas blistered lips"; powerful & harsh, more abstract & less structured than original "Gas blistered lips", strangely with some PROPERGOL accents like the original version too, but it is still distinct AZOIKUM material. THE CHERRY POINT covers "Sermon of vermin"; Mr Blankenship has added the vital dose of power in his harsh noise so it gets closer to SKM-ETR stuff, for a successful result. Both blood incandescence & metallic cold here, no trace left of the prominent structures of the original version. FANNY is next. I don't know this project at all, & can't compare with the original version, which is unknown to me. Anyway what is featured here is good, & surprising amidst the rest, quiet little rhythms, almost dub-like effects together with sequenced powerful samples. Then I'm not sure I would enjoy FANNY own regular material. NTT style fits well with SKM-ETR, covering "Sainthood": looped background sample of christian choir clearer than on the original, echoed distortion & effected vocals on top. "Human speed bumps" next is covered by JAYMEZ ("Run over bride" remix), yet another project I don't know, hailing from Winnipeg/Canada like SKM-ETR. Sequenced, lots of cuts, harsh & distorted, structured, not really rhythmic harsh noise but better described as what most evolved "techno" crowds would call "harshcore". I don't like at all VENETIAN SNARES that comes next. This is just blatant "drum'n'bass" muzak, handclaps, bleeps & all the clichés of the genre; I wouldn't even call the added effects "an experimental extent" but just mannered gimmicks. The track proposed here is supposed to be related to "Just another cunt" but I don't see where or how; it must have been quickly & easily done. I think this waste of technology for kids with dreadlocks has nothing to do with SKM-ETR, but they must be friends which explains why it's featured. I could have tolerance for FANNY but can't for VENETIAN SNARES. Hopefully SICKNESS follows cleaning away this bad memory with an ultrafast collection of loops flicking through "A Better Place" samples. Live versions by SKM-ETR himself of "Gas blistered lips", "Human speed bumps" & "Sainthood" are next, recorded in two different locations of Winnipeg/Manitoba/Canada the 12th of september 2003 & the 30th of january 2004. The sound is not the best, but the live take adds crispy textures & reveals SKM-ETR as being convincing on stage. By the way, there is another CDr with more of those two shows, if not the entire sets, featuring 9 tracks & limited to 50



copies, which is BFI-Unit 01-1.

SLEEPING WITH THE EARTH "A Corpse Upon The Road Of Night" CDr (Blade Records – wmda 042) I will not comment the metal plates that are meant to be the cover. The split CD with COMBAT ASTRONOMY was already good. It is here much stronger, & at some point different. Opening with good but rather usual pounding industrial with buried vocals a bit in the vein of EINLEITUNGSZEIT, it gets more like heavy death-industrial by following tracks, occasionally with buried effected vocals, a touch of SÖLDNERGEIST in here, also some VEDISNI maybe due to the vocals & on the more pounding tracks, & to add one more name as comparison, then track 5 "Mined" is rhythmic PE much in an IRIKARAH vein. Despite all those comparisons, S.W.T.E. is not a melting-pot of second rate fakes, but is rather doing well on territories already explored. Both crushing & fluid, vaporous & solid. It's all effectively hypnotic, layers of bass & sub-bass pulsating, vibrating, giving shape to heavier pieces of air all around weighting on your brain, vertical push to the ground while you are exposed to horizontal attacks of perforating high-pitched noises. First 5 tracks are unreleased new ones, then gathered together are couple unreleased older studio or live tracks & couple tracks from deleted compilations. So we are exposed to the project as a whole. S.W.T.E. is definitely to keep an eye on & should continue to evolve in the future.

SLOGUN "How It Ends" 10" (White Rabbit Records – WRR 002)

The voice. John Balistreri's vocals, through the years of evolution & maturation of SLOGUN, has been progressively less effected/distorted, less buried in the forceful frequencies too. Once Jérôme of PROPERGOL told me that SLOGUN could almost be considered as among the work of so-called "spoken artists". Spoken artist with specificities. Anecdotal. More anecdotes. This is, as written on the nice picture disc, "an indoor pool memory release"; SLOGUN played live in Germany, Mömbris Hallenbad, in september 2001. SLOGUN & PROPERGOL met during this event, an encounter that should give birth to upcoming fruitful collaborations. On John B.'s way back to NYC by airplane, 09/11 events were happening. He was then working in front of the Twin Towers. Now he's working in front of the Empire State Building... Enough anecdotes. The object itself is exceptional, picture on side A of the 10" is John during a live performance, on side B a dead girl in some shower room; with a title like "How It Ends", you get the image. Two sides of what can unusually happen in a pool. The disc comes in a zipper-closing & embossed plastic sleeve. Limited to 499 copies (whatever happened to copy 500?). & so, the voice. I find it a bit behind the noise, more loud screams over density, while on first track of side B vocals have a more psycho tone & the sound is more contained, with last track involving treated crowds talks, recordings of an audience or so. 3 tracks per side. Not best SLOGUN, but superior PE as usual with him.

SLOGUN "My Knife - My Skin" business card CDr (private edition)

Rectangular business card coming wrapped in a small orange envelope with white on black designs. This one was given away during SLOGUN shows in Japan, I think either given to people personally or thrown from stage during the performances. The track on it is vintage SLOGUN, very potent piece. This must be a very sought after collector item as there has not been a lot travelling outside of Japan. A bit like TAINT "I'm A Whore" business card on PACrec. I met John of SLOGUN in Berlin while at "Consumer Electronics #5" festival in Berlin, Samstag 10.04.04 (featuring CON-DOM, MK9, THE GREY WOLVES, & STAHLWERK 9). He told me that he had then sent only two copies of this to Europe... Thank you.

SLOGUN "Let Me Show You How" LP (Teito Sound Company – teito 001)

Distinct SLOGUN cover design; there's one insert, a postcard of the Japanese label (emanating from NOISEUSE & TORTURE CHAMBER, aiming at "supporting serious music with contents"), & eventually I'd complain there's not more inserts, the lyrics somewhere as there used to be on SLOGUN first CD's would do. Well, this is the sole minor "complain". By the titles I'd guess I could recognize, know already a track or two (e.g. 2nd "Video video" has been played in a very much longer version at Deadly Actions IV in 2000 I think), but it all sounds drastically different. The vocals aren't systematically upfront, a track even is without them, 6th "Behind closed doors", then involving totally manic sounds such as a horn-like pathetic scream as heard in some SURVIVAL UNIT too, but more buried in, & somehow more efficient here. The LP steps further in psychopath/sociopath exploration. I find there's again deep analysis elements in here as in older full lengths, the words occasionally almost distinct so bits are understandable. Sound wise it could be considered "usual SLOGUN" by the untrained, which would mean an high standard of quality already, but in fact, it'd be wrong. Bursts of precise frequencies. Almost narrative moments. I think there's something more, couple tracks go into pure harsh chaos with solid nervous breakdown extents. As heard in the voice too, self-strangulation tremolos here & there. How does it feel to loose control? What is it like to destroy others' lives 'cause you're unsatisfied by yours? Fully assumed on Mr Balistreri's side I think, audition of this kind of material can be cathartic, okay, but is also likely to arise strong deep furious rage. Music as a psychological weapon, "normal" citizens threat by strength & depersonalized, turning to psychos. A truer dimension of muzak. How beautiful the directed viscosity. Limited to 300 copies, so hurry up if still available.

SOME ASIAN FEMALE BODYBUILDERS / DE HONDENKOEKJESFABRIEK

"Rita Dyduco / Arkan" CDr (De Hondenkoeckjesfabriek) As far as body building alone is concerned, I don't care; but if we come to consider pornography, I think of french Francesca Petitjean, who has been "Miss Universe" before starting a porn career. Her testosterone clitoris looks like the tiny head of a little penis. So, being a transsexuals worshipper myself, I think she headed into porn with reason: it is always an interesting object of study. SOME ASIAN FEMALE BODYBUILDERS was a name to attract my attention, already known with some feature on french label Novaya Zemlya & a CDr on Verato Project, Suggestion Records sublabel, but so far to me only known by name. Spanish project, Madrid. After Natalia Kim, here's Rita Dyduco. Well, it is slightly above my expectations, although not varied enough to stand as itself: no more than an early stage of development. Maintained



high-pitched frequency circularly developing, minimal pricking wave. There are little textural pulsations coming & going, later on bass & crackling textures too. At its best it would a bit remind me much simpler MASSIMO on two specific tracks of his CD on Microwave label. Or rather, it should aim at such result. With improvement, it could turn to something good; well, already bearable. DE HONDEN-KOEKJESFABRIEK at the start seems to be going many directions, succession of cut-up sequences with a lot of different sources, but it gets more one-directional & one-dimensional through the tracks. There's one with synth buzz & big geetar intermingled with some bubble distortion in a dazed hazed naive melody, then a short repetitive digital beats solo, an high-pitched frequency solo, introducing computer generated, "pro-tracker" or something stuff. Even sounding like S.A.F.M.B.B. in one track, with bit by bit a simple keyboards melody appearing in the background along with absurd farting bass, later added background vocal craziness, 'feels sarcastic. Then all tracks by D'HNDNKKJSFBRK goes in variations of "pro-tracker" or so, until final girlie scream. All in all casual. Both projects' tracks alternate. As illustrated by the cover, contrast is here, in front of Rita Dyduco is Arkan, some dull looking family pet scottish terrier.

SOULCRIPPLE "Sleepless Dreamless" CD (Torpor Records – T 07)

I gave a very bad review to previous Torpor reference NEUER RAUM; well, at least I was honest. Anyway it didn't engage my view over the whole label, & hopefully as this new release is exceptionally good. SOULCRIPPLE is a new project, first manifestation, unless I missed something. Very promising so I'll keep an eye. I can't really define a "style" or "genre", it's more quiet than harsh, there are dark drones, profound sub-bass, sparse digitalism, metallic sounds here & there. At its best this could sometimes remind me the more "ambient" side of GENOCIDE ORGAN, no less, the one that could be experienced on "The Truth Will Make You Free" album, or SKALP. First track "Deadly moments II" involves an emergency siren, not a cliché element when it's well used like this. Second long track "Sleepless/dreamless" makes you feel motionless, spectator of a distant chaos while remaining in an expectation mood. Almost looped but slightly modulated, a classic music sample fits perfectly in here at the start. A collection of noises develops & bit by bit rises. "Invalid minds II" the third track has thunderous stomps & a discreet, well integrated tantric chants element. Powerful one, silver incandescence. Fourth track "Down fall" has crushing, abrasive noises shaping a layer kept mid-tone & blown between abyssal bass & high-pitched frequencies. Fifth & last, "Raw hell", has been remixed by Thomas Knauf of HUMAN DESTRUCTUR. Textural, crispy burning, deep stomp rising & getting all the more massive. Most definitely check this disc.

SOULCRIPPLE "Technology" EP (Steinklang – SK7 07)

Versatile 7" series, but couple works & it's good that a "big structure" (everything is relative) such as Steinklang "Industries" keeps on giving such opportunities to new or lesser known projects. But also the series has a tendency to spotlight already revealed projects with a widely applauded first full-length, so not that adventurous. This is no complaining. The "concept", speaking economically, of the 7" series seems well-thought & planned with standard main cover & added insert, the limited nature of each 7" being an invitation to rush & each 7" being more expensive than usual 7"s. This is complaining. Anyway this one by SOULCRIPPLE, although I find previous CD above, is a good one indeed. Strange mixture of muddy distortion, hoarse voice & background symphonic melody sparsely coming & going, first side "Technology" works after couple listens & adaptation, & second side "Error" is rather rhythmic.

STAHLWERK 9 "Oradour" CD (Achtung Baby! – ABCD 04)

CD features french national hymn La Marseillaise & historical figure Général De Gaulle, so it must be good (although De Gaulle was about resistance - bring us Maréchal Pétain instead!). Which mysterious reason made me feel that way, I don't know, be it the title/subject or object (ribbon on the cover), but I was expecting something like a LES JOYAUX DE LA PRINCESSE clone. There's indeed something à la L.J.D.L.P. in here but it's not a pure clone, although the other facets of STAHLWERK 9 sound don't succeed in seducing me. I feel a bit of a lack of spirit or intent behind it, something like academic work. Intent, spirit, are crucial points for this kind of melodic droning dark ambient; if something behind lacks, it just remains flat & boring. Uninspiring. Which is the case with this CD. Still it's reasonably well done, although I feel too much keyboards here & there. Basic.

STEEL HOOK PROSTHESES with RICHARD RAMIREZ "Explorations Into Deviance" CDr (Slaughter Productions – SPCD 39)

I've been rather concise & probably unfair towards R.RAMIREZ previously. I'll be more positive here. The fact that you can't clearly distinguish, only guess, who brought/contributed/performed what on those explorations into deviance, doesn't matter. This is a very successful collaboration. Nine tracks, all equally good, blending dark atmospherics, noisy textures, sheer powerful bass, occasional muddy distorted voice. Perfect example of power atmospheric sound, with depth & an incandescent menacing aura. Some very inspiring moments, dark star feels. A superior release, not widely distributed, so I think still available although limited.

STEEL HOOK PROSTHESES "Sadistic Surgery" 3"CDr (Misanthrope Studio – ms 002)

Chronologically my first encounter with the project. Immediately captivating. Heavy electronics bass crush & granular analog sounds supported by very spacey atmospherics, well fitting effected vocals. Neither fast nor slow, just from a higher level, another dimension. Something windy & the feeling of a very vast universe of sounds being explored are among the characteristics of SHP sound. Besides these specific aspects, it still can reasonably be categorized as somewhere between EX-ORDER & EXSANGUINATE/CONTROL. Excellent.

STEEL HOOK PROSTHESES "Cold Embrace Of An Iron Lung" 3"CDr

(Chondritic Sound – ch 24) First track "Those who endure the suffering" has reminiscences of DAGDA MOR "Kollaborateur" track on "Agent Provocateur" LP; both sound & vocals in second track "Iron recluse" feel like some EX-ORDER. It doesn't mean lack of originality in here, & anyway there's talent. Shown in the two



tracks following, "Decayed angel of mercy" & "Infirmary", more atmospheric, dark, cold, deep & oppressive. Limited to 60 sold out copies, really a shame. It'd be nice if all SHP 3's & more could be compiled together on one CD in the future.

STEEL HOOK PROSTHESES / GOAT "Bloodletting The Altar Of Lies" CDr (Dragon Flight Recordings - DFCD-R 005) SHP seem to enjoy collaborations. I only know GOAT from some compilations features. Quite black metal influenced noise. Unlike the collaboration with RAMIREZ, it can be guessed here which tracks come more from GOAT side & which from SHP. First track has too distinct loops of guitar, second lacks homogeneity & cohesion, & those defaults are to be repeated during the whole 6 tracks / 34'21". The collaboration isn't successful to me, rather recreational & diminishing SHP reputation if you ask me. Deception.

STEEL HOOK PROSTHESES "Torturous Anxiety" CDr (L.White Records - LW 028) At least a non-collaborative full-length. After couple effective short deliveries & collaborations, I was wondering what it could be like SHP sound developing over 60 minutes. It could have been worth a regular CD. Anyway this is in the A5-folder in plastic bag cover lim.200 series of L.White. SHP definitely deserve more. Except the "Don't Hunt..." compilation I tend to appreciate gfg-digital graphic work, but this time it's really a mess, unbearable. A chainsaw duel, because of "Texas Chainsaw Massacre" & SHP are from Texas?? Cheapest tattoo-like flames, "tribal surf" designs, as seen on rednecks' motorcycles, cars or shirts. Flowers. A shame. Anyway, despite this cover, which is probably to be thrown & let's make our own, the disc deserves all attention. Closer to CONTROL than european heavy electronics this time, with more atmospheric passages. Bass gets unbelievably crushing, making your bones vibrate. Roaring. Engines in sound sources. Occasional multi-effected vocals, flanged & more. Highlight to me would be 4th track "Establishing dominance", & weaker one could be 7th "Savage and contentment", too much pulsation-based a bit like SEKTION B, maybe a purposed track as it's on L.White. Then 8th track is "Disemberment" (2nd on the CDr in SHP original version) covered by CONTROL, & 9th is another SHP track as remixed by AZOIKUM. Ah! CONTROL & AZOIKUM versions, just like on SKM-ETR "Human Speed Bumps" 3"... Well both tracks are good, powerfully done anyway. Most definitely it should have been a regular CD.

STROM.ec / IRIKARAH "Arma Christi" LP (Freak Animal Records - Freak-LP 013) Onslaught. STROM.ec integrate almost black-metal elements in "Retaliation", raw vocals, looped guitar, structured like a song, with a sequence involving a distant heavenly voice. Very massive sharp pulsated stomp & the loud typical vocals over distanced layers of high-pitched wheeling bleeps, vibratory "Human vexation". "The second death" comes last, dense & monolithic, final realization of brutal energy. IRIKARAH have some of their best material ever featured. Strong stomping rhythmic PE of the superior spheres of the genre. Flying in first "Satisfied unconsciousness", spectral in second "Leadership is good for you", mechanic in fourth & last "It's me". I'm lacking words to describe highlight third "Flamme empot", so just to get it straight: instant classic. Good b/w artworks.

STROM.ec "Laboratorio Suomi" CD (Freak Animal Records - Freak-CD 014) I liked very much the "Glass Cage" EP on Kaos Kontrol, their first CD "Dogs Of Total Order" on Freak Animal, & enjoyed "Neural Architect" the second on Malignant as well, despite too clean mastering & one track ("Herra") getting close to almost "hardtechno" for parts - which was also the case of a track on the 7th ("Hypnoos"). I now think they especially are to be experienced live, having witnessed one of their shows in the meantime. This great CD, which documents performances in their Suomi homeland from 1998 to 2002, is a testimony of that. Toni & Jasse form a very effective duo. Sound takes are very good, & so is Neuroscan mastering. All tracks were featured on their previous records, but it doesn't matter as they gain much when played live compared to the studio tracks, some even feel like we are hearing them in their original version for the first time, e.g. "Herra" with added vocals is very different from the studio version & does not have that "techno" feel anymore, far from that: it'd rather remind me of GENOCIDE ORGAN "John Birch Society", "danceable" power electronics. Everywhere strength in the vocals, raw PE sound with atmospheric qualities. Fast bulldozer with long development cleaning the place. Encore!

STROM.ec / GRUNT "milliOns of cultivaTed samples of frozen DNA. biologicAl god control. StrateGies of autoimmune diseases. rethinking treatmEnt for the heArt. EneMy doeSn't become a friend even when Peace tiMe is declared it's hUman bloody nAture" C-30 TAPE (Freak Animal Records - freak-tape 020) Chrome quality; limited 100. I'm glad to review something on tape, a medium I still enjoy personally, which is forever synonym of travel music, outside listens (mini-disc whatever doesn't do it for me, pricey). Mastering is very good, because it's on tape does not mean it's second rate or shit sound. STROM.ec sound is well deserved, even more powerful here than when overproduced on CD's. Very enjoyable pounding PE with impressive vocals. One of their three tracks is a cover-version of GRUNT's "Project Eden" from the "Europe After Storm" CD on Force Majeure. On GRUNT side, you get his cover-version of STROM.ec's "Victory is a question of stamina" from "Dogs Of Total Order" CD on Freak Animal. He does a special thing with the vocals here, together with brain-molesting loops & high-pitched pierces.

STURMGWEIHT CD (Rabauken Rec. 20892)

As a commemoration of 10 years of TURBUND STURMWERK, the first ever live performance even before it was named "TURBUND STURMWERK". I started to get into TURBUND STURMWERK more & more, using it as a substitute to DER BLUTHARSCH after his "The Track Of The Hunted" album, which to me has been the culmination, apogee, zenith of classic DER BLUTHARSCH, & falling into some baroque decadence ever since then. Not a second rate substitute at all, & in the field of, let's say, "martial & evocative sounds", TURBUND has a rather different approach, more dealing with propaganda & information distortion. The two first albums have been classics. It's rather interesting to get to know about the first steps, genesis of TURBUND sound, & well, it was then already quite achieved



& great. It feels like the same sounds are used in most of the 8 tracks, at different phases of evolution, until final paroxysm which is TURBUND classic, the song, hymn closing both albums, in the same version as on the first album. This rather gives the feeling of going on a journey through phases of a process. Special sensory effects. Complex mixture of feelings. Many samples. Percussive industrial with lots of loops & effects. Classic. A piece of history.

SURVIVAL UNIT "Running On Emptiness" 3"CDr (Somnambulant Corpse - Death Aesthetics 002) Somnambulant Corpse is now Somnambulant, & the Death Aesthetics subdivision is dormant, or just, is no more. This 3" is being re-released together with TUGEND "Occult Transmission" on one disc. It was in its first edition limited to 200 copies that got quickly sold out. No surprise. SURVIVAL UNIT full potential is revealed here. 3 tracks, but presented as one. At the start I find S.U. rather close to some BDN. It progressively turns to a more pounding PE affair after noise & power-atmospherics phases. Vocals are shouted from far away, getting progressively more upfront. Effective disc.

SURVIVAL UNIT "Live Aktion April Nineteenth" CDr (self-released)

Limited to 23 copies. A long show, disc is filled. Sound quality, if not the best, is much more than decent, & is by the way the perfect kind of sound quality for the material featured, a too clean or digital production wouldn't do. A very worthwhile disc. 12 tracks in all, some I don't know, & couple known from records & compilations features. Opening & closing tracks show another quieter side of S.U., & on the whole I find S.U. somewhere more "ethereal" live than studio. The rest is effective assaults of power electronics the way S.U. knows to do, closest GREY WOLVES continuation I'd say, distorted vocals & walls of crushing bass noise, punchy samples, intense moments. This document testifies that S.U. is to be experienced live, & is beyond the usual lot of cliché PE, although seeming alike.

SVARTSINN "Of Darkness And Re-creation" CD (Cyclic Law - 5th cycle)

Like KAMMARHEIT, this is a project revealed to me by the "Nord Ambient Alliance" compilation, which in the meantime I could approach more on an older CD, I think his first, "Devouring Consciousness" on Eibon Records. Again a quite LUSTMORD-like kind of dark ambient, sometimes flirting with atmospheric as the sounds get deeper & more vibrant. Although it remains quiet I never get bored through the 7 tracks. If there is a melody once in a while it will be a slow, low, background one, choked by the fog of cold windy drones, more landscape than kaleidoscope. It could be said this is not original, but at this level of quality so-called "originality" is out of the debate. Bonus 8th track is a video of a track that was on previous CD; minimal, geometric, somber. Cyclic Law definitely has its own label identity, both in sound & visuals; standard of quality confirmed.

TAINT "...I'm A Whore" business card CDr (Biteworks/Troniks - PACrec35)

This was a limited 40 exclusive edition for Deadly Actions V festival in Lille area. In fact, it was not even available to be bought there, it has rather been thrown from the stage during TAIN'T's performance along with buttons, or personally given by Mr Brewer, or picked up in an urinal (one copy only). Small cover picture shows a young molested girl, her face has an expression really at the middle between fun, suffering, & curiosity. Sound is mostly punched piercing frequencies.

TAINT / GRUNT "Schoolyard Bruises" LP (Antihumanism Records - AH 01)

First reference on this new belgian label with such a glorious name. Although harsh noise, TAIN'T side has ventilated power pulse, disruptive larsen & other noises, distorted voice; shrieking oppression. There's unsuspected depth in here. More madness; GRUNT side shows another facet of the chaos, more screaming, ultra-analogic, with hallucinating manipulations' sequences, whipping session & groaning samples. You feel, with slight content/context nuances, the same viscerality in Keith TAIN'T Brewer & Mikko GRUNT Aspa, both muckrakers of girlies' abuse. "I'm a child / I'm a woman / I'm a runaway / I'm a throwaway... Just too many holes to fuck. Too many people to kill. Too much pleasure from victims. Too easy to rape, too easy to turn back on misery, abuse and escape, and oh, so natural it is! So natural to abuse! To take advantage! To watch this society rot and rot with it! It's time of decadence, time of intellectual perversion." There's no news section in this zine, so the reviews are used alike: out now on Antihumanism is a compilation CDr titled "What This Is All About" featuring new/unknown as well as more well-known projects: LOWLIFE, PESTHAUCH, KARLHEINZ, ATRAX MORGUE, ÂMES SANGLANTE, S.M.S.R., SICKNESS, BEREFT, GRUNT, TERG, RATS WITH WINGS (great name), CLINIC OF TORTURE & WHAT HAPPENS. It should be reviewed in next issue but worth mentioning now: limited to 200 copies, likely to sell out in the meantime.

THREE TIMES HATE "WKK" CDr (Membrum Debile Propaganda - MDP 7000-21)

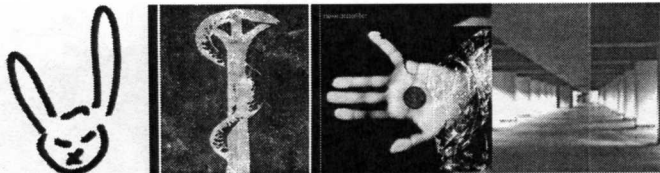
CON-DOM & G.O. very influenced on one hand, & something of INSTITUT & such more rhythm-oriented on the other hand. Not original, but there is in here some of the ingredients that I love in PE (flanged vocals amongst other delicacies) making it a good disc. Rather short, a mere 28'31". Crude, effective & to the point. Old school accents here & there, like in pounding 4th "Mind forest". Then track 5 "Aware of the nation" with technoid beats & crazed vocals is one I must complain about. On the whole, there's room for improvement, but potential.

TIDAL / CHAOS AS SHELTER / IGOR KRUTOGOLOV "Ingathering Of Exiles"

CD (Ground Fault Recordings - GF 024) "All sounds were created from instruments or acoustic sound sources". At the start I don't get quite into it, there's a weird, almost ghostly atmosphere, discreet humming & magnetic drones with sepulchral tone along with violins, bells, metal objects, flutes, traditional jewish instruments, voices, but the acoustic nature of all those sounds prevails & I feel it's mainly boring improvised contemporary music, almost acousmatic kind of stuff. But bit by bit, it gets more abstract, & above all, more than a "ritual tone", this has soul & I get captivated. Some moments leave very introspective, with very particular colors, strange tensions. Incredible voices. Pleasant if not transcendent.

TROUM / YEN POX "Mnemonic Induction" CD (Malignant Rds. - tumor 17)

I don't like TROUM usually for being in parts if not wholly too acoustic or acoustic-



based droning. It is here together with referential YEN POX much closer to what I enjoy. Superior abyssal atmospheric developing a whirlwind of infrabass, dark drones & distant melodies very buried in. Subtle movements, both ultrafast & very slow, like galactic ones. What comes from each YEN POX & TROUM can be heard & mix perfectly. Probably a classic. But to me a bit monolithic. I would have expected even more. Anyway a very recommendable record.

TRUCK VAN RENTAL / EMBUDAGONN 108 graphic zine with CDr (De Honden - koekjesfabriek) Small cartoons, b/w chaos w/lots of details, viscera, dislocated babies, shits, bowels, flies & other insects, mutant zoo freaks, trash, bad mood kids, scars, expelled stomachs, fucks, weirdos, tongues lick tongues, UFOs, japanese writings. Schizoid sexuality. Pleasant. Full color cover, coming in a plastic bag with full color designed stapled cardboard top making it all look like some candies package or something like this. TRUCK VAN RENTAL is a De Hondenkoekjesfabriek emanation, Netherlands; EMBUDAGONN 108 hails from Tokyo, Japan. Alternated feature until tenth & final, which is a nice stereophonic encounter, TRUCK left & EMBUDA right. Both are very close soundwise, some moments you'd think "this steps into japnoise" & surprise, it's the dutch. Voice & machines generated goof ball noise, so-called "noise without context", but very far away from any harsh territory, free form improv, even some accordion is involved in TRUCK. On the whole it's lo-fi recreational weirdness. Do I like it? I don't know.

TURBUND STURMWERK / INADE "Peryt Shou" 12" boxset (Loki Foundation 30) Very impressive boxset package, the 12" comes in a 2 panels folder inside the box together with a 10" sized extensive booklet. This is the second chapter of Germania Occulta, the first chapter having been the "Saturn Gnosis" 2x10" compilation featuring INADE, HERBST 9, FIRST LAW, BLOOD AXIS, PREDOMINANCE, SRP, ENDURA & TURBUND STURMWERK. The booklet is dedicated to the work & studies of first half of the 20th century german occultist Albert Christian Georg Schultz, aka Peryt Shou. Edda bases. It's all deutsch to me, I don't speak german, so I won't comment all this. TURBUND with "ig - dra - sil" is much in the vein of the best LES JOYAUX DE LA PRINCESSE, not a pale copy of the french master but reaching same level. Epic hymn with roman antique atmosphere opening, crucial words in german by a feminine voice, profound keyboards melody, emotional piano, sharp crystalline notes, getting orchestral, & descending a crypt into surreal necropolis textures with loudly processed whispers, spectral maintained keyboards drones, deep. A travel through time. Immense. Nothing more to add except this is essential. On the other side, INADE with "kwa - non - seh" follow the path of the gigantism they have previously reached in their last full length "The Crackling Of The Anonymous", even a bit more huge, ominous & oppressive in the sense that you're instantly urged to step into higher, global domains of perception & comprehension. A superior gift, & where could they go next? Formidable masterpiece.

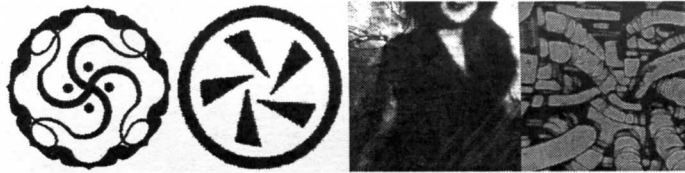
URE THRALL "Premonition 9/11" (Drone Records - DR 58)

Once in while there are Drones I don't get into. URE THRALL is someone from VOICE OF EYE. So I know where what I didn't like in VOICE OF EYE was coming from. It's rather acoustic, floating, almost old school psychedelic, accents of early PINK FLOYD, flutes à la GONG. I can't even call it "ritual". Something close to this I can remember was ABRAXAS one-sided 12" "Nature Coils", but actually I liked this 12", whereas this 7", I don't. It's probably well-done, but not for me.

VEDISNI "Neuromatter" CDr (Doctsect Media)

US project VEDISNI was mostly known for its "Architects And Murderers" CD on Dragon Flight Recordings. There were couple other discs: "Ashlar And Monuments" from 1999-2000, "The Mutant Documents" from 2001, two more that are deleted now, & this ultimate "Neuromatter". All CDr's on VEDISNI member Cordell Klier's own label, Doctsect Media. VEDISNI ventured in offering unusual, unpredictable, thoughtful & innovating material. No song titles in here. Massive sub-bass to get crushed by while penetrating into those dark domains. It occasionally gets pounding, looped, irritating vocals, neo-classic keyboards melodies sometimes with an epic orchestral dimension, background screams, magnetic frictions, always with a touch of originality making all the elements used fit together. There even is track 5 which I can reasonably describe as "dancefloor hardcore techno", & surprisingly enough it's working perfectly fine with me in this context; a real tour de force they did making me tolerate such beat-based piece. More irritating than ever, Cordell's voice croons over powerful noise patterns in track 7, & even more amazing, it works perfectly at well. The whole record atmosphere is morbid & desperate. A collection of Saturdays.

VERTONEN "The Ocean Is Gone, The Ship Is Next" CD (Ground Fault Recordings - GF 026) This is a project I could appreciate in the past with couple releases on its own label Crippled Intellect Productions. Blake Edwards, man behind VERTONEN, is of the old noisician tradition, not limited to a category: he does it atmospheric, he does it harsh, he does it concrete & experimental. It is here rather atmospheric & minimal for the first track, a long droning mid-tone wave, titled "Untitled for air organ and turntable motor", which surely gives an idea of what it actually sounds like; the 15 minutes were recorded live during a Chicago radio program. Concrete manipulations over low bass rumble in second track "The last great circus of desperate heritage"; it reminds me ASMUS TIETCHENS, Y-TON-G & more of those Hamburg based projects. Third track "Four chambers plus their various fluids" opens with a percussive loop, mechanically rhythmic very pounding relentless sequence that sounds like KLANGKRIEG "Konstellationen" side of their split-LP w/G.REZNICEK on Wachsender Prozess from some times back. After a while it turns to again concrete manipulations. Fourth "Soma trio study (#2)" is ambient, softly evolving loops of quiet sounds from acoustic sources. In fifth & last "Harbor surfacant" has piano recordings on an old vinyl disc, which is scratchy & dusty, from locked grooves to locked grooves, bit by bit giving birth to a vibrant atmospheric piece while layers of drones & small buzzes are added. Then, this is a rather enjoyable CD, but I was expecting a masterpiece from VERTONEN & instead tend to find this bit usual, average, especially in these fields of sounds. I suspect VERTONEN has potential for much more in the future.



VISHUDHA KALI "Psenodakh" CDr+3"CDr (Fight Muzik - fm 07)

Russian act very focused on Hinduism, esoterically & spiritually, obvious with the name: vishud(d)ha is the chakra of the throat. Voicing the black goddess. Very ritual atmospheres, tantric incantations, meditative. Authenticity in here; "ritual" is a notion I might have some difficulties with depending what is meant to be behind. Most often it lacks a real essence & is just some posturing. Not here. Somewhere between real temple chants/music, CHRIS HINZE without "hippy" flute, & the most ceremonial CURRENT 93, with a droning background. There's a vocal sequence at the end of the 3" that I find rather impressive, reciting mantras. To taste, if you still can as it was lim.33. Otherwise "Prem Genocide" CD is still available, lim.300.

VISHUDHA KALI / CHAOS AS SHELTER "Mirror" CD (Chimaera/Fight Muzik - xm 3/fm 017)

Not a surprising collaboration as those russian & israelian projects are exploring ritual, spiritual sonic dimensions that have a lot in common. As shown here. Ceremonial atmospheres with whispering incantations occasionally turning to wider choirs or growls together with bells & singing bowls, stones manipulations, handmade instruments, drones, all in an introspective & relaxing mood. Far from being second rate, as it's often the case when mixed with other elements, the droning job is very good, superior sounds & great reverberations of deep spaces. Still there are one or two passages with too much elements together & some vocals I dislike (like the end of part four), but this is only a minor criticism. Last track is for me a highlight, supreme minimal drone. I wonder whether this has been a distant or in persons/physical collaboration. A successful one indeed.

VROMB "Jeu De Terre (Lieu Et Matière)" 2xLP's (Ant-Zen - act 161.1)

This review section has me surprised till the end, after reviewing something on Hymen it's now time for some Ant-Zen. For a very worthwhile re-release, the first VROMB manifestation from 1993 that was then on Tesco, co-released with VROMB's own Bâtarr, on CD. Insert has CD cover/booklet size, presentation is respectful towards the original edition, but still I think a folder-cover would have done better, & rather an LP+10" than double LP. There's an extra track, an unreleased from 1993, titled "Bunker/abeilles", far from a leftover even an highlight, concluding side A. Memorable for then & still efficient today, pioneering work as for sound crafting in space, 3 dimensional textures & effects, aural ventilation, subliminal movements, progressive complexity of multiple layers, inductive vibrations like in "Interlude libellule", intense & creative atmospheres as applied to dynamism. The evolution of the work of VROMB in the meantime is out of the debate: it's here more pounding than rhythmic, & not the central thing. An indispensable piece of history.

WIENER AKTIVISTEN "Chapter II" EP (Eternal Soul - es 08)

WAPPENBUND side-project. Plastic cover with small b/w sticker. Limited to 208 copies, with also 100 more copies on picture 7" together with 5 unreleased tracks on CDr. Orchestral sample somewhere but on the whole it's beat-based rhythmic technoid stuff with not too much novelty. Really just not exciting. One of the two tracks is titled "Never forget": actually I would suggest exactly the opposite.

WILT "Radio 1940" 2xCDs (Ad Noiseam - adn 19)

Like JARL, this is a project I discovered on "The Information Apocalypse Compilation" CD. I was then not 100% convinced by track "Waiting for the deathclock", & seeing how prolific it was getting, I must admit I was not so enthusiastic about following WILT's work too closely. But then, when reading in GALERIE SCHALLSCHUTZ interview in "Black" magazine that he purchased this double CD & enjoyed it enough that he found it worth mentioning, I got intrigued & eventually interested in discovering it. Well, I'm glad I did. The title "Radio 1940" would suggest easy historical samples, but it's not at all the case. Floating & profound atmospheric reminding me older projects like SEMA or P.G.R. Those two names mean a lot to me. Sub & infrasounds, magnetic fields, very deep soundscapes more emanating than droning. Wide range of styles, especially on the second CD, where the dark atmospheres give birth to rather surreal electroacoustic experiments involving concrete manipulations, small noises... Some passages with ethereal melodies. The tracks arise a lot of dreamlike feelings, the two CDs are full of hidden memories reminiscences. like a long spell. Spell, the most appropriate word to actually describe this fantastic & subtle work. If all WILT albums are reaching this level, I should watch out for more. Truly excellent double CD, which I recommend, especially for the first CD.

XENONICS K-30 "Bionetic Combat Systems" CD (Ad Noiseam - adn 16)

A collaborative duo involving Leech of NAVICON TORTURE TECHNOLOGIES together with the guy doing CONVERTER. I could fear something too rhythmic, technoid or wot, but it's absolutely not the case. Excellent work, reminding me STROM.ec sometimes, or SUBLIMINAL some other times once in a while. Complimentary comparisons. Efficient machine, a powerful engine of loops & textures, crushing & mechanic. An atmosphere of insecurity & urgency, confirmed by title of second track "Disperse or we fire". Very nice sounds involved all along until final landing in sixth & last track "g.m.a.s.". Quite recommendable disc.

"7HZ" compilation CD (Ground Fault Recordings/Ausculture Research - aus 017)

featuring SCOTT ARFORD, RANDY H.Y. YAU, MICHAEL NINE. The CD of the 7HZ Europe Tour 2002, of which I went to witness Utrecht & Amsterdam dates in the Netherlands. If you knew RADIOSONDE, you know what to expect from SCOTT ARFORD. He opens the CD with 2 tracks of what I would call "concrete electronic", concrete in the sense that the waves, flux of energy that is generated by electricity seems to be the whole source material used here. This is raw material, something very different from so-called "electronic music". I don't know if he still uses TV cathode ray tubes to generate his sounds, but it feels like. To think that most people today are using laptop to get such kinds of sound... The result is something static & fluid, an aural channeling that leaves marks, a vibration to turn your bone into glass. You're being bombed with electrons. Excellent. R.H.Y. YAU comes next for 3 tracks. Experimental noise, let's say that, it is all very convenient. But a bit flatly said this way. First two tracks have very loud short moments, but for

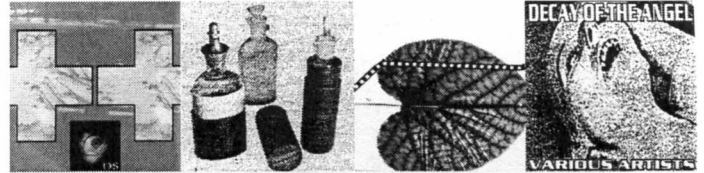


the most are almost silent & develop a quite intimate atmosphere. It's all very textural. Then comes track 5 titled "Comlaedere", short one lasting 2'53", but that makes you feel like it's lasting much longer. This track is a jewel. This is where I really love Mr Yau. It blasts, it's both rabid & contained, something wise. Perfect transition for who comes next: MICHAEL NINE. First is a piece of fury, high-pitched frequencies to be listened to at the appropriate level, an intensity that reaches deterritorialising dimensions, & added reversed screams fitting perfectly. Next, & last on the CD, "Cathater" as a vibratory feel that closes the circle in reminding a bit SCOTT ARFORD work at the start of the disc, but it's more intense, somewhere more visceral, heavier, & more hypnotic. Need I say this is warmly recommended? "Prosthetics" was the compilation CD of previous "Self Annihilation" european tour in 1998, featuring RADIOSONDE, DEATH SQUAD & CHAPTER 23 (now known as J.FREDE). Excellent too. It's still available & easy to find, so buy it now in case you didn't already: I find it pathetic when outstanding records are still available after years while piles of useless shit get sold out fast...

"A Final Testimony" compilation 2xCD's (Seküencias de Culto/Hau Ruck! - SDC 12) featuring TORE HONORÉ BOE, PROPERGOL, OPERATION CLEANSWEEP, THOROFON, ICK, IRM, SVARTSINN, INADE, RAISON D'ÊTRE, HERBST9, WOLFSKIN, TRIBE OF CIRCLE, TOROIDH, IN GOWAN RING, KARNNOS, HEKATE, SIEBEN, NOVY SVET, CAMERATA MEDIOLANENSE, TURBUND STURMWERK, INSTINCTS. *"The Seküencias de Culto compilation is the final document, which marks the end of the most veteran Spanish magazine. Originally conceived as a ten-year anniversary edition, it ultimately developed into something different, due to its long postponed release."* I have been rather critical towards Albin Julius of Hau Ruck! & DER BLUTHARSCH previously; I have to place a little note of temperance here, as he has been supportive towards this project through the years, & provided *"the possibility to make it a reality"*. For a rather worth result. Nice double digipack with panels & accompanying booklet, one page per project (check incredible Klaus Kinski feature on TURBUND page!) & brief summing up of Seküencias de Culto evolution & activities (a weekly radio show & a website besides the printed zine). Mastered by Isolated Society, a new spanish label to be closely followed. This is my very final review, just before going to printers. Not only am I rushing, I'm also exhausted. So I won't go into describing each track. I won't even describe a single one. But I can classify, fake hierarchy out of pure spite, shamelessly masturbatory. The superior: PROPERGOL, HERBST9, WOLFSKIN. The excellent as always: OPERATION CLEANSWEEP, IRM, SVARTSINN, INADE, TURBUND STURMWERK. The more than promising unknown: TORE HONORÉ BOE. The surprisingly good: THOROFON, RAISON D'ÊTRE, TOROIDH. The okay, enjoyable, but not twice: TRIBE OF CIRCLE, INSTINCTS. The flat artificial superfluous: ICK. The decidedly not for me: IN GOWAN RING, KARNNOS, HEKATE, SIEBEN, NOVY SVET, CAMERATA MEDIOLANENSE. So if you count, there's a majority of good stuff, mainly disc I; despite most of disc II, a recommended compilation. Good bye farewell SDC.

"Beast" compilation CD (Hospital Productions - HOS 67) featuring MACROPRURIENT, SKIN CRIME, STEGM, SICKNESS. Black prints on a white cardboard with synthetic fur inside. That is the container. As for what's contained, it must be one of the most effective harsh noise assault in a while. Obviously MACRONYMPHA & PRURIENT sharing efforts, MACROPRURIENT immediately kill straight at the start. At this level, noise becomes plenitude, space & consciousness redefined. SKIN CRIME is surprisingly quiet after such holocaust, a rumble of hissing high-pitched frequencies, speed pulsation, almost psychedelic noise but a too achy/dusty base, turning to a permanent cascading fall of frequencies thrash. Both complex & simple one. STEGM contribution plays with superposing high-pitched frequencies, one cascading, vibrating fast, & another one maintained, strange feel of static & dynamic fracture. After a while it could remind a bit THE GREY WOLVES on their first opus "Punishment", "Klandestine Amerikka" without the K.K.K. speech in the background, but some noises come that invalidate this comparison, & it finishes more atmospherically. Then you get 3 tracks by SICKNESS. I'm not always found of his material. The first track presented is rather short, consisting of only effected voices, sounding like a MK9 track. Blend of structured/looped passages & harsh, chaotic, furiously random ones like a freaked out infernal beast hungry for decibels. I do not get the plenitude feel as with MACROPRURIENT at the beginning as the more structured short sequences intermingled in all this madness work as systematic punch on your nose, leaving no room for introspection whatsoever. Same kind of mood inflicted in last track, subtly titled "Doggy style" involving some screwing action samples. Good SICKNESS.

"Bitmapping" compilation 2xCDs (Objective/Subjective - i.001) featuring MOONSANTO, R/A/A/N, STONE GLASS STEEL, AH CAMA-SOTZ, HERBST 9, GRUNTSPLATTER, VEDISNI, NABENERDE, LEFTHANDEDDECISION, NAVI-CON TORTURE TECHNOLOGIES, AZOIKUM, SURVIVAL UNIT, THE CHERRY POINT, CONTROL, PROPERGOL, & a few others by the way... Limited 100, o-out, but is meant to circulate via MP3. If you ask me, this double CDr could have been a single one: except R/A/A/N & STONE GLASS STEEL, & MOONSANTO opening too, there's nothing I really like on the first CDr. Too much "electronica" & rhythms-based stuff I don't get into, each track has its qualities nonetheless but simply it's not for me. Okay, it's meant to showcase the widest quantity of styles in "post-industrial" so I can be tolerant. One more small criticism I can add is I find the cover design just decent, it could have been better, more attractive considering how good are some of the featured projects. Nice to hear from R/A/A/N again, "The Nacrastr" CD on Malignant Antibody has been great & the track here is in the same vein, dark atmospherics with a touch of LUSTMORD. STONE GLASS STEEL is not too far away, sea field-recordings, profound & delicate (heart) beat in the background, abyssal atmospherics & added chants by the end. Second CDr is more fitting my tastes. I'm usually not that much into AH CAMA-SOTZ, but the track here is rather good, powerfully ritual with treated voices. HERBST 9 are back with again monumental ritual atmospherics with ultimate sound crafting, that time with a holy choir that gets progressively martially



percussive. A delicate piece by GRUNTSPLATTER, thunder & silence flirring amidst textural frequencies. VEDISNI provide noise loops with metallic percussion. NABENERDE has echoed layers with metallic sound sources & pulsating high-pitched modulations. LHD track marks the step towards harsher corners on the path of the compilation: saturated crispy distortions over buried atmospheric depth. NTT follows with some more of the power loops crowned by screaming vocals. AZOIKUM track has caustic title "Death to false power electronics"... SURVIVAL UNIT opens with manic horn-like screams with avalanche PE until the typical vocals appear - good one. NTT comes back, droning debut, vocal attacks, samples, tantric dimension - close to "The Church Of Dead Girls". THE CHERRY POINT is harsh noise, fast the way I like it. Dense & complex sound holocaust, CONTROL is as always quite powerful, but somehow I feel not his best. PROPERGOL must be the highlight in here: sharply crafted & edited sounds, violent vocal outbursts, digitally looped implacable riotous piece. Good debut work by O/S, a label to keep an eye on in the future.

"Chloroform 3" compilation 2xCDs (Cyber-Blast-Records - cbcd 31) featuring ZE'RO-SUM, GOAT, FEVER SPOOR, DCLXVI, HENTAI, ROMANCE, LUASA RAEON, IN THE LAND OF ARCHERS, MUREX, CHRYSALIS, WITH THE END COMES SUFFERING, MINUS, STEEL HOOK PROSTHESES, PRIEST IN SHIT, INVERCAULD, INHALANT, ROSEMARY MALIGN AND THE EUGENICS COUNCIL, CONCRETE VIOLIN, CLEANSE, SEASON OF DISCONTENT. A lot of unknown names in here, so I'm very wondering when discovering. Ambient with samples & a keyboards melody at the end giving a narrative, theatrical dimension, some diving effects in the dark sounds, ze'r0-sum does good as an intro. GOAT immediately follows & devastates, crushing noise wall but I find sad that it indulges with loops very occasionally: I think it'd have been better without. FEVER SPOOR has a short piece involving mainly high-pitched sounds with a bit of a concrete feel in the sources. DCLXVI feels like some MASONNA, crazed noise based on screams through pedals. HENTAI is too damn short. ROMANCE is excellent sequenced noise, some brutal attacks intermingled with quieter moments, effective. LUASA RAEON proposes ambient noise with tiny high-pitched sounds, what I like in this one is that it's both violent & peaceful, & sounds like an excerpt of an ongoing piece. IN THE LAND OF ARCHERS has the perfect kind of stomp/rhythm that I like, dense collection of noises over it, another effective one. MUREX seems to be a side-project of previous I.T.L.O.A., yet more experimental/electronic-oriented: only one sound modulated & looped through the track, a bit simple, like your first computer experiments, but this is okay actually. CHRYSALIS closes the first CDr with stridence remaining over some slowly, progressively rising somber atmospheric almost melody & a distant, discreet pulse. WITH THE END COMES SUFFERING is a Cyber-Blast related project, heavy electronics with distorted vocals. MINUS is original, effected & rhythmic, something feels weird & broken. SHP are next, heavy electronics with atmospheric extent, background stomp. PRIEST IN SHIT, a RICHARD RAMIREZ side-project, falls on your face with a collection of noises over a cyclic metallic/Hoover drone - I'd like it more structured, but find this piece enjoyable. INVERCAULD is quiet & somehow ritual, it would remind me some of the most abstract parts of JANITOR. INHALANT is to me one of the highlights of the compilation, cold abyssal atmospherics with distant whispering voices, grotto feel in the sound take, subtle loop coming & going upfront, really two dimensions of sounds collide in this track giving depth to it, I'll look forward for this project. Infamous EUGENICS COUNCIL features ROSEMARY MALIGN not RANDALL PHILLIPS; basically throwing punches in your stomach & the woman voice is well used. CONCRETE VIOLIN is good accelerating particles of harsh distortion bursts with voice samples; 'would kill with superior mastering. CLEANSE offers some powerful stuff à la CONTROL confirming this is a project to look for. SEASON OF DISCONTENT, seemingly a MALPA side-project, finishes with a funny piece adding modulated noises, distortion, bass boosts over a sweet song.

"Dark Pathways 3: Variant Archive" compilation CD (Crunch Pod Media - Crunch 33) featuring ML, MATTERN, FRACTAL SPINE, MATT DAVIDSON, BIG TEX, COMBAT ASTRONOMY, OCOSI vs. MOTHBOY, TAKSHAKA, C/A/T, FORM/ALKALINE, OCOSI, THE [LAW-RAH] COLLECTIVE, TRANSPANANT, DER STALHELM d.s., NAKED INTRUDER, IMPERIAL FLORAL ASSAULT UNIT. A too much "electronica"/dancefloor oriented compilation for me, despite a lot of positive elements, sounds, textures, atmospheres used in here, it gets almost systematically fucked up by the attachment to beat, bleep, "artsy" manners. Too much of this feels like emanating from "drum'n'bass" originated people. But then I must admit that I'd not complain about more people listening to that kind of stuff, & more clubs playing this. Still I enjoyed couple tracks in it: MATTERN has a superb surreal space atmospheric part, FRACTAL SPINE (another CORDELL KLIER moniker) is too digitally compulsive to be regarded as just beats, TRANSPANANT feels like having sampled F.M. EINHEIT. Then COMBAT ASTRONOMY is a project I enjoyed on the split CD with SLEEPING WITH THE EARTH on Troniks some years back; it is now drastically different, something I find not well together trying to mix too diverse elements. THE [LAW-RAH] COLLECTIVE piece must be the most abstract of the whole CD, no beat but simple layers of maintained keyboards while some high-pitched frequency perforates its way through your brain, & then it drones. Not exceptional, but my favorite in here. Not really a disc for me, but it seems quite good for that genre.

"Decay Of The Angel" compilation CD (Open Wound) featuring THE GREY WOLVES, RAMLEH, LUNATIC STUPID DOGS, CON-DOM, WHITE HAND, TERRE BLANCHE, PSY PHALANX, UTERUS 28, INFORMATION AGGRESSION, VIDNA OBMANA, THE PSYCHIC WORKSHOP, ICE CRYSTAL SUN DOG FORMATION, SUBLIMINALE, SIGILLUM S. Reissue of a compilation LP, originally an edition of 500 on New Strength, one of pre-Open Wound labels, in 1989. Roughest "mastering", in fact it's a copy of the original LP recorded on audio-CD as testified by the typical vinyl audition in some parts; so only two "tracks" on the CD, one per LP side, which is sad as it's occasionally hard to determine who is on current play while listening to the disc. Then another criticism



will go towards the packaging, assembled with staples, not really protective for the disc's recorded surface. For those not too demanding, Open Wound does regular re-editions of deleted material on CD's of the same kind, e.g. their 3 LPs "Punishment", "The Age Of Dissent" & "Catholic Priests Fuck Children". This compilation is an interesting document of late 80's. Around same period there was a compilation tape titled "The Sound Of Hate Volume 1" on Lebensborn, another pre-Open Wound label, featuring TERRE BLANCHE, VIDNA OBMANA, SIGILLUM S, CON-DOM, INTRINSIC ACTION & THE GREY WOLVES; close to this one. Standouts for me here are of course CON-DOM, featuring "Get right with God II", also TERRE BLANCHE a project from FINAL SOLUTION's AWB label from those times, a much criticized project due to its name (apartheid leader) & subsequent assertion of being "politically incorrect", well the track is titled "Still brilliant" & that's how it is, PSY PHALANX (great name, allusion to Fourier?), a Ulex Xane/STREICHER noisy side-project involving high-pitched frequencies with concrete metal junk manipulations, VIDNA OBMANA droning well with choir voice, already atmospheric for then, & SUBLIMINALE dense & complex "Texturæ psychofonike". Some of the things I like in here are recurrent allusions to psychic disturbance/enhancement in some project names (LSD-freak that I am), also the prominence of disturbing frequencies in a lot of this (not so harsh) noise. Lo-fi, which is good; a lot of projects of today would take good advice in getting inspired by such material. Historical document.

"Die Geburt Des Jahrtausends" compilation LP (Steinklang - SK 20) featuring KRIEGER, LEGION CONDOR, OPERATION JULMOND, SEKTION B, LEICHE RUSTIKAL, RASTHOF DACHAU. All featured projects involve Max P., Steinklang mastermind, with SEKTION B being the only exception. Blend of old, 1995/96, tracks along with newer ones. KRIEGER opens with some slowed down excerpt from CARL ORFF's "Carmina Burana" as main element, upon which are added layers of soft textural sounds & german spoken words. The added sounds are good, it could be nice if the "Carmina Burana" background wouldn't be so prominent, too obvious, & make the whole sound a bit easy. LEGION CONDOR comes next, squandered words & metallic edged boosts upon soft synths. This track is much better than the 7" on Eternal Soul, but still feels a bit empty, lack of inner strength, somehow a filler. OPERATION JULMOND has some high-pitched emphatic melody which could work by itself, but a low-tone voice is added, & second sequence gets too much simple beat based; unconvincing. SEKTION B opens side B, featuring their standard power/heavy electronics, basic modulated pounding & screamed vocals. This is cliché PE, but okay: it's effective; 'lacks spirit I'd say. LEICHE RUSTIKAL obviously could have had the best track of the compilation: superb, promising symphonic opening; but then it continues with boring uninspired melodic stuff with drums, some "old-school" stuff, what could be called "industrial" by those listening to "rock'n'roll", flat digressions. Fingers crossed RASTHOF DACHAU closing could save the compilation. Best track of the whole record actually, squandered effected voice, softly oppressive atmosphere, but inferior to what RD has done in the past. Cover & inner folder are nicely designed, but content is a collection of second-rate material.

"Don't Hunt What You Can't Kill" compilation 3xCDs (L.White Records - LW 004) featuring ANENZEPHALIA, MURDEROUS VISION, DRAPE EXCREMENT, DØDSØMD, DJK, AXON NEURON/VAGWA, DRESDEN 45, SICKNESS, ANON PLUS, SRP, GOVERNMENT ALPHA, STROM.ec, VIROLOGIC, AZOIKUM, TODAY I'M DEAD, BLANK BANNER, SEKTOR, THE GREY WOLVES, INDUSTRIEPALAST & SK, NAPALMED, SEKTION B, ATRAX MORGUE, ALIENLOVERS IN AMAGASAKI, THOROFON, TAINT, GRUNT, CO.CASPAR. osp, PHOSGEN, EX.ORDER, HUMAN DESTRUCTUR, IRIKARAH, KRIEGER, PTT, SKIN CRIME, SURVIVAL UNIT, PROPERGOL, WUTANES HEER, LEFTHAN- DEDECISION, STREICHER. 220'35" total playing time, that is 3 hours & 40 minutes, something to fill an empty afternoon if you feel like listening to it wholly in one time. 'Should be impressive... It could be like, a massive compilation, but it's immediately tempered by the design of the 3 panels digipack. Minimal information. A booklet & special package, like a boxset or something, would do with such content. As for criticism over the thing as a whole, the mastering could have been better as sound level varies sometimes too much from one track to the other. Then as for the material featured, there's a fair amount of diversity, maybe too much but I don't complain. It also varies from superior or excellent, to mediocre, & worse. To start with what I consider "bad": SRP, SEKTOR, no need to be descriptive. STREICHER fills up 12'40" with the "Royal Household Cavalry Sonata" with only simple background noise added. "In honour of Her Majesty Queen Elisabeth", very funny. The average is the majority, which depending how high you place your standards is not a too bad point. To mention some... SEKTION B could have couple effective tracks on their LP or elsewhere, but on their "Crimetime (short remix)" contribution it gets obvious again, as on stage, what's wrong with them: the pathetically screamed vocals. Then it involves good sounds in the background, the final part of the track without vocals is enjoyable. There are couple surprises, couple contributions by projects I tend to usually dislike that I enjoy here. It's the case with DRAPE EXCREMENT, the elements they placed together (church ceremony, stomp, guitar tapping) fit well together, not over the top but okay. It's also, to a lesser extent, the case with DRESDEN 45 or TODAY I'M DEAD (pounding side-project of Marco Corbelli of ATRAX MORGUE), both projects not too exceptional by themselves but better in the situation of a compilation, amidst other projects' styles, gaining in impact. RASTHOF DACHAU tends to repeat himself too much these days, discursive tracks mainly based on the impact of his voice with simple background accompaniment. Once in a while it's okay, too often it loses its strength. The track is fine, better than on a full-length along with a collection of similar pieces. The very distorted/effected voice opening AZOIKUM power-noise assault following next is a fine prolongation. There is also KRIEGER, one of R.D. side-project that seems to specialize in the rough use of obvious samples; the track intro is a well-known extract of a WWII german radio program (I guess something easy to find in most austrian libraries), then the rest of the track is "old-school" PE.



ANON PLUS, the project of J.Mattila of Kaos Kontrol, has here its only known track, based on a main sample repeated all through, along with quiet droning keyboards, some sparse concrete intrusions, more samples, bit by bit rising in intensity, involving rather delayed processed vocals, not quite recognizable as vocals. Not exceptional but enjoyable, making me wonder what could come next from ANON PLUS. Of the few unknown names, the one that retained my attention the most must be PTT (PressToTransmit), an evolution to follow from now on. If there's some kind of tournament on the noise front between MURDEROUS VISION, DØDSØMD, SICKNESS, GOVERNMENT ALPHA, BLANK BANNER, INDUSTRIEPALAST & SK, ALIENLOVERS IN AMAGASAKI, TAINT, HUMAN DESTRUCTUR, SKIN CRIME & LEFTHANDEDECISION, then I think SKIN CRIME wins. I don't find the WOLVES in their best form, still their jerkily pounding "Flightpath to Allah" with a steward repeating "Destination: New York City" is a good one. The excellent is provided by PROPERGOL, & very surprisingly by NAPALMED too; his piece is rather unusual, sort of more contemporary music oriented than noise: place a floating shiny drone with spiritual reminiscences all along & everything goes. & then you have the superior: CO.CASPAR.osp sharing wisdom, & ANENZEPHALIA opening. "Good night pets. Get into your cages."

"Full" compilation CD (Antifrost - AFRO 2020) featuring TOSHIMARU NAKAMURA, NIKOS VELIOTIS, JOE COLLEY, DANIEL MENCHE, EVOL, EDWIN VAN DER HEIDE, AS11, MAJA RATKE, MATT SHOEMAKER, ERIC LA CASA, SACHIKO M, LASSE MARHAUG, ALEJANDRA & AERON. Minimal b/w package, only the word "full" as cover, like the other half of the project "Void". Known & unknown names in here. NAKAMURA could have been featured on the "Void" compilation, the same frequencies kept without variation, mid-tone ones as used by 7Hz habitants (S.ARFORD, MK9,...). VELIOTIS is very repetitive too, monosonic, an almost immobile drone sounding distant. JOE COLLEY (speaking of 7Hz habitants...) shares heartbeats, grows in bass intensity, suddenly turns to micro-contacts noises, ultrabass stomps again, glass-sharpened frequencies & small clicks, a drone from behind. DANIEL MENCHE is in good form with internal bass combustion making small particles vibrate & giving birth to seemingly acoustic drones. The texture of the small particles gets very granular, while the acoustic drones grow in intensity until abrupt end. Immediate high-pitched morphing craziness, EVOL stands where experimental music is still interesting. Like a violin bow gone wild keeping on producing random emissions of digital frequencies. E. VAN DER HEIDE goes on with pulsated textures, granular rains, all very well crafted digital sounds. It's not so filled as the title suggests, & confronting silence with respect seemed a principle here. The rest is reasonably enjoyable experimental stuff, except occasional more electronica material. I guess not appealing to anyone, there could be for some a too artsy direction in here.

"Getting Away With Murder" compilation CD (Eternal Soul Records - UHF 01) featuring MAISON CLOSE, PPF, SEKTION B, PROPERGOL, MORIBUND, SLOGUN, CLEANSE, CONTROL, STROM.ec, SURVIVAL UNIT, GREEN ARMY FRACTION, GRUNT. First reference on Eternal Soul sub-label, UHF. Nice digipack, macroview pics of a gun lying on the floor. First participation is the one of MAISON CLOSE, cold clinical high-pitched frequencies with very distorted voice for a result that could remind me of some DEATH SQUAD except that the vocals are radically different. Next is PPF; their track here must be the best one I've ever heard from them, with a feel not unlike GENOCIDE ORGAN "White power forces" in the vocals. SEKTION B have an effective one, the shotgun-like rhythms work well; surprisingly enough on a german label compilation, this is actually the one & only german project featured. PROPERGOL has the weirdest, most manic one here, sound is digitally clean & absolutely massive, crazy over-effected vocals, lots of samples about this man known as Lenny Bruce; background pounding would show some SÖLDNERGEIST influence, but there is so much more happening on top... Great. MORIBUND is next, lesser known project but expect some of the best PE around these days: very structured, pulsating globular bass loops, high-pitched noise, whispering effected vocals. SLOGUN next & I should restrain my enthusiasm to keep some "objectivity"; dense wall of noise kept behind & v'd upfront immediately recognizable voice screams. Bloody perfect as usual I'd say. Chaotic & excellent is CLEANSE, another lesser known project deserving all attention. Crushing as fuck bass, high-pitched noise madness on top, buried in sick crazed vocals, impressive one. CONTROL has it intense, relentless, 'must be like experiencing an avalanche. STROM.ec track is surprising, mixture of noisy frequencies & very echoed vocals. SURVIVAL UNIT is sometimes said to be unoriginal & lacking own style, well I don't agree & for instance S.U vocals are already a clearly identifiable thing; good track indeed. Then the bad thing on this CD is GREEN ARMY FRACTION, I really wonder why it's featured... The negative mark so that you hear even more how much the rest is good in comparison? Maybe... On some other compilation it could have worked but here the standard is kept too high, & their track sounds like nothing but some goofy fun. GRUNT finishes, pulsating bass & modulated high-pitched frequencies kept in same tone all through the track, not his best ever but perfect as a closure here. Hard to pinpoint an highlight as all contributors except G.A.F. are great. Less broadly known ones MORIBUND & CLEANSE provide excellent material, making me wish they will come up with a full-length in the near future. Very strong compilation.

"Heilige Feuer" compilation CD (Indiestate Distribution/Der Angriff - IST 010/Nr.6) featuring 2012, RAISON D'ETRE, CISFINITUM, EX.ORDER, ANENZEPHALIA. Documenting the "Heilige Feuer" yearly festival in St. Petersburg, this is the second in the series. The first featured SAL SOLARIS, DEUTSCH NEPAL, DER BLUTHARSCH, GENOCIDE ORGAN & REUTOFF; it had its good & bad moments, absolute highlight being G.O., & DER BLUTHARSCH providing the worst if you ask me. There's a third coming, featuring LUNAR ABYSS QUARTET, CYCLOTIMIA, INADE, WAPPENBUND, & LES JOYAUX DE LA PRINCESSE. In fact it all leaves me with mixed up feelings, too much like the russians dealing big business, providing "THE biggest russian feast" & posturing with the appearance of being official. Packaging aims at

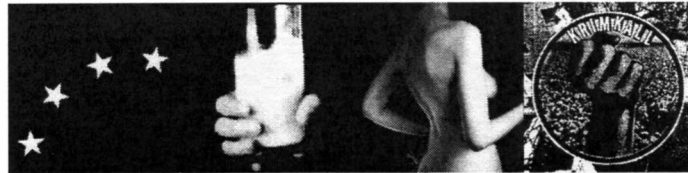


looking classy but is conventional. Then there are two exclusive tracks by each projects & some are really good, so it's still worth it. As for this one, 2012 is opening, totally unknown project to me; not bad, detailed ambiances with some concrete incursions, reminding me **CONTAGIOUS ORGASM** "Seeking Sensation Scale Music". With those two tracks I find it enjoyable, but it probably wouldn't do for me on a full-length. Next is **RAISON D'ETRE**, not a project I'm found of, but there the two tracks have very deep tones, high bass with lots of resonance, working fine. **CISFINITUM** then – not for me, probably close to **IN SLAUGHTER NATIVES** or something like that, but I find it too emphatic, orchestral sounds misplaced & voices I don't like, fake wannabe martial, tasteless & too much done. **EX.ORDER** provides two massive gems, sadly too short, solid standard heavy electronics with very distorted vocals & crushing sounds here & there. Second is very powerful, slow rumbling & great speech extract. Next **ANENZEPHALIA** finish the disc. Short one as an introduction, transporting you to the cold clinical atmospheres they know the sound of being burned on an electric chair & facing the harsh reality of a whole world you're condemned to reborn in. Second one "Sleepers' society" is typically what I'm so amazed by with latest **ANENZEPHALIA**, slowly evolving rain of nightmarish frequencies & great statements by a very inspired voice – you come across a real spirit there, drowning in nausea & overthrowing it, the perfect analysis of modern age oppression.

"Incendium" compilation CD (Loki Foundation 33) featuring **FIRST LAW**, **TURBUND STURMWERK**, **PREDOMINANCE**, **INADE**, **HERBST 9**, **BAD SECTOR**, **LAND: FIRE**, **EX.ORDER**, **VIROLOGIC**. A low priced label digest, in the same vein as Cold Spring's "Chamber". Perfect introduction for those who don't know already this label, but who doesn't? Choice of tracks is good, they fit well together, & some actually sound a bit different, even if untouched, out of the context of the whole album they come from. & actually it's for me a good opportunity to have a fine **FIRST LAW** track "Master of the universe" opening, which is good here as I don't get into the whole albums. In case I was wondering whether or not I could try this or that as for those featured I don't have, then it's the opportunity to decide with one extract. Whether you are or not familiar with **Loki/Power And Steel** this is anyway worth getting for the ridiculous price it's sold.

"In Stahlgewittern Kapitel II" compilation 4xLPs set (Steinklang – SK 25) featuring **PHOSGEN**, **NEUROPLATIC FORCE FEEDBACK**, **TOTENSONNTAG**, **IRIKARAH**, **AZOIKUM**, **PAINSLUT**, **WIENER AKTIVISTEN**, **STAHLWERK 9**, **ALLGRENA**, **LEGION CONDOR**, **THOROFON**, **DAWN PROJECT**, **OPERATION CLEANSWEEP**, **DIUTESC**, **GENEVIEVE PASQUIER**, **OPERATION JULMOND**, **RADIO MURMANSK**, **BELIAL THE SAL**, **SEKTION B**, **SERAPHIM**, **SRP**, **DJK**, **NOBDRUN**, **PTT**, **VIRON**, **INDUSTRIEPALAST**, **ORDER OF THE WEREWOLF**, **RASTHOF DACHAU**, **THELEMA**, **ALLERSELEN**, **TROTZDEM RAIN**, **SIMON SCHALL**, **DRESDEN 45**, **SCHWADRON**, **ATROX**, **#DEFINE**, **DRAPE EXCREMENT**, **HUMAN DESTRUCTUR**, **DKF**, **SOULCRIPPLE**, **WERKRAUM**, **MATERIALSCHLACHT**, **LEICHE RUSTIKAL**, **PSYCHOLOGISCHE ABWEHRFRONT**, **TUGEND MENSCH**. Second compilation seemingly dedicated to Ernst Jünger 10 years after the first one. 'Seems like competing with L.White as for the most extensive compilation, both featuring quite some projects in common by the way. Then an important difference lies in the "concept": "In Stahlgewittern" features only projects from either Deutschland or Österreich. Anschluss. Honestly said, I don't have such big expectations prior to listening to this except for couple specific projects, that motivated this purchase. An expensive one, despite 4 LPs I expect only just enough to fill one LP as for what is enjoyable, & the two metal plates as cover do not convince me: good ideas of the past turn to sterile repetitions. Minimal information, not even projects' contacts. But a positive thing is that the compilation proposes variety, a wide overview on Austria & Germany today. Most already well known projects doing good confirm, or can even provide unusual stuff like **AZOIKUM** with quiet nightmarish soundscapes; **STAHLWERK 9** surprisingly powerful; **THELEMA** delicately looped atmosphere; **HUMAN DESTRUCTUR(E)** seemingly lo-fi noise with subtle frequencies details. Rare, unusual on compilations (although they were on "Transmissions Of Hatred" on Open Wound), maybe headlining the comp as **ANENZEPHALIA** did on "Don't Hunt What You Can't Kill", **OPERATION CLEANSWEEP** feature a good, crispy one. Headlining & unusual too, **ALLERSELEN** has a good acoustic martial one, tempered mannered voice. Same remark as on "Don't Hunt...", there are projects (**PAINSLUT**, **WIENER AKTIVISTEN**, **LEGION CONDOR**, **DRAPE EXCREMENT**) whose "style" fits better to the format of a compilation, that tend to have more presence with one track among others than on full lengths, or simply who did better for the occasion. Of the lesser known (to me) or new projects, couple revealed qualities: **N.F.F.** efficiently pounds with distorted vocals; **TOTENSONNTAG** (**DJK** side-project) is much like **DAGDA MOR**; **RADIO MURMANSK** is crazed; **SERAPHIM** is darkly orchestral not unlike **AGHIATRIAS** or some **TUGEND**; **INDUSTRIEPALAST** without **SK** is something else, floating insisting pounding drumming; **WERKRAUM** is martial orchestral archaic pounding with convincing woman voice, good but maybe lacking togetherness. Sadly **PTT** doesn't confirm the positive impression of "Don't Hunt...", mainly due to the vocals. **NOBDRUN**, **TROTZDEM RAIN**, **SCHWADRON**, **#DEFINE** or **TUGEND MENSCH** are not exactly names I'll look after. There are couple ones that show there's something going on, re-visitation of "old school" rhythmic **S.P.K.** with a minimal & experimental element, to obtain something of their own, such as **IRIKARAH**, **THOROFON**, **DIUTESC**, the "technoid" limit being overstepped by **GENEVIEVE PASQUIER**, **BELIAL THE SAL**, **ATROX** or **DKF**, with **SIMON SCHALL** standing at the exact limit where I wonder whether I like it or not, but giving curiosity to hear more, & **SOULCRIPPLE** being rather a deception at such exercise. On the whole, there's coherence, it's well assembled, & I must admit it is much above my expectations: there's only one superfluous LP.

"Kosmoloko" compilation LP or CD (GalaktHorrö 016) featuring **HAUS ARAFNA**, **SUBLIMINAL**, **KARL RUNAU**, **MASKA GENETIK**, **NOVEMBER NÖVELET**. Collective manifestation of the family celebrating 10 years of GalaktHorrö. An allusion to "Clockwork Orange"? I'll have my milk lysergic please.



Immediate orgasm: **HAUS ARAFNA** opens with an exceptional melodic intro, what could be considered "classic electronic" in some years maybe, timeless beauty. Something if not in the immediate neighborhood of **WOLFGANG FOAG**, at least somewhere in same area. The whole track could have been alike. I'd dream of a project doing only such material on a full-length. But it's only a short intro & after a little more than one minute you get pitilessly utterly crushed under a massive monoblock of powerful cascading frequencies with the so impressive **Mr Arafna** vocals. Bombing. You get in the same track, titled "Hymn to despair", both extremities of the sound spectrum **H.A.** are dealing with. Second **H.A.** track "After all these years" (evocative title) is more in the vein of their album, very structured sharp electronic sonorities in a dancefloor mood & with song construction. **SUBLIMINAL** is next. His album "Gracebudd" has deeply marked my memory, so I'm glad to hear some new material. Like a bastard son or emulation, **SUBLIMINAL** sound gets even closer to **H.A.**, a little bit more compact & still so heavy. Very good accompanying text in the cover/booklet about orgasm, the little death. Close to my heart; I quote: "... yes i understand this little death : yet each time it draws me to the greater one : i do not have sex for the sake of lust : i do not have sex out of fun : or because there is so much of it on television : i am hoping for the synchronisation of the forces ..." - I see eye to eye. Now is the turn of **KARL RUNAU**. I'll try to avoid superlatives. So I'd simply mention these two tracks must be the ones I played the most often lately. Simply perfection to my ears. If I'd have, like a kid, to determine anything like "my favorite project", well I'd have hard times, but there's big chance that **KARL RUNAU** name could be pronounced. His sound has something like a direct connection to my fibres. It was already the case with his previous album "Beyond Frequencies" that I loved much, but now it's even beyond. I guess some people could not figure out why I love his music so much (in case they'd basically care), & would consider it somehow simple. Wrong. This is a complex, counterbalanced coexistence of both ominous & comforting. More description: minimal "classic electronics" with old analog sound, kraftwerkian to some extent, pounding beatbox, well-thought melodies with quite cerebral echoes, purring in fluidity like cogs. Friction/non-friction. No vocals this time. Hypnotic? Maybe; but I feel more like being active than being passive meanwhile on play. First track "Driven by instinct" has something so very familiar in its refrain theme, I couldn't believe at first listen. Like a take-off for me, with second track "Hope for your understanding" working like back down. This is cold & dark but not dehumanized, something like wiser, aiming at detachment. Great statements in the booklet too. I can't wait for a new **KARL RUNAU** full-length. Well, there must be something tasty after this. There is. **MASKA GENETIK** is the newcomer in GalaktHorrö family. Close to **SUBLIMINAL** & **H.A.**, danceable & powerful, structured, ultimate sound crafting, but with his own specificities as well, like organic/climatic background layer, or a very good vocal work; I like the different tones of his voice, sometimes superposed. First track "Ocean" is more tempered, while second "White tracks" is war machinery with a very effective repeated sequence of all-out, fast rising sound pressure/ exhaustion with exhausting release. Great. A first opus by **MASKA GENETIK** should be something outstanding & not to be missed. Well, as always on GalaktHorrö. **NOVEMBER NÖVELET** finishes. The two tracks here are more experimental, "peculiar", than on "From Heaven On Earth" (which was a great album by the way). Something of a softly gloom dreamy texture, caressing **Mrs Arafna** vocals, jerky, melodies from another, quicksilver, dimension. Close the circle: "In the age of tears", second **N.N.** track, is close to **H.A.** intro as for the brain cells it titillates. To be noticed that tracks' order is different between the LP & the CD: on the CD, **KARL RUNAU** tracks are together while on the vinyl they finish both sides. & no need to further the description: what are you doing? Stop reading this shit now & make yourself a favor: go buy a copy of "Kosmoloko". Here's generously shared inner force. It might sound debased, anyway: this is an absolute "must have".

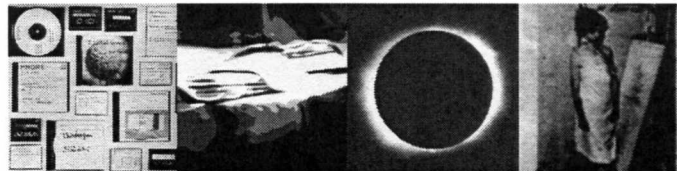
"Krimkall" compilation 2x-90 TAPES (Krimljud) featuring **NIELLERANDE FABILISTHORSTAR**, **PROIEKT HAT**, **ENSTRUCTION**, **THE GREY WOLVES**, **REGIM**, **JARL**, **SURVIVAL UNIT**, **OCHU**, **IRM**, **DAVID BREMER**, **HETSJAKT**, **CLEANSE**, **THE FEGIS**, **PRURIENT**, **SEKTION B**, **BARRIKAD**, **CLEANSE +REDROT**, **THE DAVID HESS BAND**, **MORIBUND**, **SEWER ELECTION**, **KADAVAR**, **ARSEDESTROYER**, **JU-X**, **IRON JUSTICE**, **GOVERNMENT ALPHA**, **PAINSLUT**, **KEMIKAZE ELECTRONICS**, **INCIDENTAL ALTERATION ENSEMBLE**, **ILLIMARNEQ**. I'm glad to review another tape reference. This is an extensive 3 hours long compilation coming in b/w copied 7" cover, limited to 300. The object itself is okay for those who, like I did, enjoyed the tape-trading times; this could have been an Open Wound product of some years back, or dare I say this has "punk" written all over it? Use of stencil letters in a **CRASS** vein, like **SURVIVAL UNIT** does too, & backgrounds/art being typical photocopied collages. My complain maybe is that the tapes are regular Fuji ones, **DR** models, painted black, I guess with spray... At least it does not damage the magnetic tape if done cautiously, but I guess it will not remain in that state with time; a little effort finding "neutral" or good looking tapes would have been worth it. Another complain is lack of projects' contacts. But those critics are very secondary: there's something like an "80's spirit" whatsoever is there, which I appreciate a lot. Some quotes from the interior statement: "This is our vomit over the times of digitalized production, endless repeating of the same old subject-matters, countless amounts of bands and labels shitting streams of noise & industrial without paying any tribute to those before them, expensive & luxurious packaging, limited editions for the sake of getting maximum profit, big bucks, pretentious assholes, computerized, mass-produced, out-watered concepts, falsehood & backstabbing. [...] "Home taping is killing business and it's easy", as an old saying goes. Unfortunately, this is no longer true, as the systems stranglehold on us is growing stronger for each day and the technological development is accelerating towards its own destruction (at least we can hope so), the cassette has been replaced by the unreliable **CDR** format. Boycott this & blow the dust off your old tape-deck, make copies of **Krimkall**, spread it like a disease. Fuck copyright." I can only subscribe to a stance like that! As for the music featured, two thirds of the projects featured are swedish,



so an occasion to discover unknown projects as well as more recognized ones, & actually, I think couple side-projects are featured, which could be seen as filling or something, but no problem. The mastering is not the best, usual tapes' background noise, also sometimes tracks end with an abrupt cut, but this is not too disturbing. Couple live tracks, which gives the richness of a document testimony. It's mostly PE & noise, not of the harshest form, as well as more quiet experimental tracks. **THEE WOLVES** have a live aktion feature "Incursion", which sounds like the "Grey Wolves I.T.A." track closing latest album, with a different background. **SURVIVAL UNIT** sounds like what it usually sound, which means good if not superior blend of PE & "death"-industrial; the "Warriors(Blitz)" track is a perfect conclusion. **IRON JUSTICE** have a surprising one to me: all I knew so far was the debut EP, which I liked, but was not too curious about what they published after; well, if it has been in the vein of the "Ex Nihilo Nihil Fit" track they feature here, I didn't miss anything as this is too much "techno" sounding to me - despite some "ambient" at the start & somewhere in the middle, & harsh vocals & a noisy edge, I think this still is just "techno", might it be "hard-edged/harshcore" whatever. As for the "unknown" ones, my favorite must be **ILLIMARNEQ**: subtly evolving harsh engine atmospherics, with a repetitive tiny melody giving the track a feeling of dark grandeur. Other highlights for me are **BARRIKAD** (confirming they are one of the most promising new acts), **GOVERNMENT ALPHA** (probably the harshest here), **MORIBUND**, **PAINSLUT** (better on this tape than on most of his LP), **CLEANSE**, **PRURIENT**, & **SEWER ELECTION**. **IRM** show a different aspect of their work, lo-fi & minimal in the good sense of these words, close to **PROIEKT HAT**, who I'm glad to hear something from since his rather limited (for a label like C.M.I.) LPs. **ARSEDESTROYER** will give nostalgia those few who knew the times of "noisecore" as it was called (not to be confused with "grindcore"); it would remind me an old slovakian unit named **ATTA** from late 80's. **SEKTION B** have an hilarious "cover version" of the bikers' standard "Born To Be Wild"; I think fun stuff is what suits **SEKTION B** best. Then the project I enjoyed the least must be **ENSTRUCTION** from USA, despite the good idea of "singing" the TNT recipe, it sounds a bit dated to my ears: it could have been suitable for early 80's, some kind of amateur **NEGATIVLAND**. I didn't like **THE FEGIS** much either. Not much material I dislike in here; those two tapes really deserve your attention.

"Like Music To Their Ears Vol.2" CD (**Mechanoise Labs - mn 022**) featuring **NAGASAKI FONDUE**, **THE MARK DUTROUX SLIDESHOW**, **CONTROL**, **BETON BARRAGE**, **DVT**, **CUTMAN**, **GOVERNMENT ALPHA**, **MOURMANSK 150**, **FOUTREDIEU!!!**, **THIS IS NOT RED PAINT**, **RUPOR UDARA**, **PINE TREE STATE MIND CONTROL**, **SULPHUR**, **KRYPTOGEN RUNDFUNK**, **NAVICON TORTURE TECHNOLOGIES**, **ANGEL OF DECAY**. A lot of names unknown to me as well as more familiar ones in here, so obviously a compilation to arise curiosity & interest. **NAGASAKI FONDUE** opens with something as crazy as their name, very short & to the point cut ups, in your face introduction. **Mashed?** Carefully stand on your sofa 'cos the rest will not be exactly peaceful. **THE MARK DUTROUX SLIDESHOW** is fast pulsating madness & very screamed vocals, something like **SUTCLIFFE JUGEND** gone punk. **CONTROL** provides heaviness with buried monstrous vocals from another dimension. **BETON BARRAGE** is one of label owner's projects, crushing material with strong reminiscences of earlier **HAUS ARAFNA**; well-done, a name to keep an eye on. **DVT** must have been back from witnessing **GENOCIDE ORGAN** in Japan when this "FFF" track has been done as it contains elements reminding me a lot some moments of almighty "Remember" double album. Influences are fine when something potent is done with them, which is the case here. I don't like the name "CUTMAN", sounds too much like basic adolescent techno thing to me, but boy, the track is rather convincing so this is only secondary. Creaking loop kept all through the track with digital noises & added violent screams in midst, a combination that works. I don't know if **GOVERNMENT ALPHA** is working with laptop, 'could be, anyway we get some all-out high-pitched japnoise with a freaky extent that reminds me some **ASTRO**; one track like this is okay although this is not my cup of tea. I don't like **MOURMANSK 150**, especially the vocals, overdone & artificial. **FOUTREDIEU!!!** (who won the contest of silliest label name, "Brise Cul Records", & funniest e-mail address ever too) is a positive surprise, spacey echoed harsh noise. **NAGASAKI FONDUE** is back for a longer piece, shamelessly titled "Masturbated by a cripple in a wheelchair" (!), rather different than the intro, hissing harsh stuff, effective but a bit flat maybe. **T.I.N.R.P.** is very structured, rhythmic heavy-electronics with magnetic sound, big machinery. Despite short evocation of Russia at the opening of the track, **RUPOR UDARA** is 100% latter **HAUS ARAFNA** wannabe clone at every point; okay, better than on the split CDr with **KRYPTOGEN RUNDFUNK**, but some elements are a bit obvious. **P.T.S.M.C.** track is well titled, "Nowhere": soft textural structured harsh noise with a tiny high-pitched melody coming bit by bit, disturbing my sense of space & sight, & evoking both grey zones & broader landscapes. I like it. **SULPHUR** is very pounding, vast space & martial extent, I hear potential in this Australian project, & with more maturity this could be excellent. **KRYPTOGEN RUNDFUNK** has more its own identity than on aforementioned split CDr, radiowave frequencies & subtle evolution, tension kept giving the track an atmospheric extent, a project to be followed. **NTT** contributes a surprisingly soft track, discreet whispers over structured saturation kept very low, vocals appear, the feeling of grandeur there is in some of his material can be felt here but cautiously kept backwards. **ANGEL OF DECAY**, a solo project of J.Canady of **DEATHPILE**, finishes us with holocaust electronics, massive vocals & blood red bass sound magma with sparse high-pitched effervescence, one of my faves in here. Cover says "an international gathering of extreme electronics" which is true, a good opportunity to discover new projects together with bigger names in unusual moods. Support worthwhile efforts.

"**LOCKERS**" locked grooves LP (**ERS Records - ERS 12/07**) featuring (amongst others) **ARTIFICIAL MEMORY TRACE**, **K2**, **MERZBOW**, **M.NORTHAM**, **THOMAS DIMUZIO**, **FRANCISCO LOPEZ**, **HYWARE**, **TROUM**, **ZBIGNIEW KARKOWSKI**, **LASSE MARHAUG**, **THIRD ORGAN**, **L.O.S.D.**, + ... A follow up to the **RRR 500** locked grooves incredible LP; now we get 162 locked grooves, = less per side, so

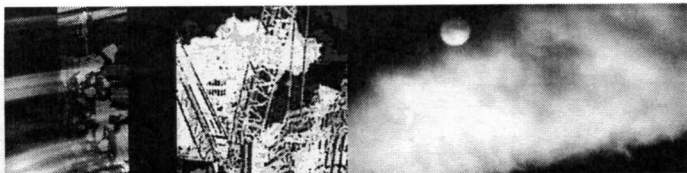


giving better, enhanced sound quality as they are pressed deeper. But sadly, too much of them are flirting with "electronica", "techno" or even "dub" kinds; those ones I dislike, & it's hard to avoid them when flicking through the record. On the whole an interesting release nonetheless. Some locked grooves are so well done & captivating that after a while listening to them, you just get to forget that this actually is a locked groove: visual autokinetic movements applied to sound. I enjoyed the idea of photographing the CDRs, DATs, mini-discs, floppy-discs & tape with hand writings that were the masters of the locked grooves on the LP cover. All contacts provided. Conceptual work with a sense of humor, providing hours of entertainment when mixed on 3 turntables with **RRR 500** & **ASMUS TIETCHENS' "Plomaine"** 3xLPs, on **RRR** too. Get in touch with **ERS** via **Staalplaat Records**.

"**Misanthropic Agenda Sampler Fall '02**" compilation CDr (**Misanthropic Agenda**) featuring **SISSY SPACEK**, **MERZBOW**, **NEVER PRESENCE FOREVER**, **JOHN WIESE**, **GERRITT**. Another label digest, but this time limited to 100, on carbon CDr, & with extracts from already published records as well as upcoming ones. Not to be confused with **Misanthrope Studio**, this is **Misanthropic Agenda**, label of the noise project **GERRITT**, originally based in Houston, Texas, & now relocated in Berkeley, California. Maybe "established" already due to the publication of a **MERZBOW** full length "Frog" & a compilation of remixes by various artists of "Frog", as well as a 7" by **LOCKWELD**, a **BASTARD NOISE / GERRITT** split, but I didn't know much about it prior to this sampler. The upcoming release I'd have watched out for the most would have been the LP "The Impossibility Of Existence" by **NEVER PRESENCE FOREVER**, but this idea seem to have been abandoned in the meantime. First on the sampler is **SISSY SPACEK**, a John Wiese project, with an extract from "Scissors" 2". Rough harsh noise with intermingled with silence & concrete acoustic collages/cut ups. Next is **MERZBOW** with an extract of "Frog", textural high-pitched noise frequencies, with mainly the voice as sound source, with both feelings of dynamic & static. It's okay, speed, intense & aggressive, such a veteran as Masami Akita knows noise intimately. Third is "Aperçu" from the rough mixes of **NPF** planned LP, maybe all to be ever heard from it; short couple notes of the harp we could hear in his previous recordings. **JOHN WIESE** comes next for some noise blasting outbursts. **GERRITT** finishes the disc, live track recorded december 16, 2000. It opens with a pulsating flux of a mid-tone frequency on which crispy layers of harsh noise with many elements bit by bit superpose. All in all a pleasant way to discover this label.

"**Nord Ambient Alliance**" compilation CDr (**Cyclic Law - 2nd cycle**) featuring **NORTHAUT**, **PREDOMINANCE**, **INSTINCTS**, **KAMMARHEIT**, **SVARTSINN**. The A5 cardboard set with cards looks good, each featured project has a double-sided superbly designed card. With such a release, **Cyclic Law** already imposes itself as a reference label. **NORTHAUT** opens; at the start it's very promising, space effected lustmordian atmospheric with crackling textures, until it involves too ambient melodies reminding me some of early 80's **BRIAN ENO**, "On Land" LP e.g. The atmospheric part is still here, coming & going upfront, but the obvious ambient direction taken is too flagrant. 'Could be a project with potential, but there are so many in this field doing better... **PREDOMINANCE** I often have mixed feelings about. I generally don't like the vocals, especially in earlier releases, & absolutely can't stand the drums & ways of singing from "Hindenburg" revised version. But "Nocturnal Gates Of Incidence" has been a good album, I can bear the singing in it as the sounds involved are so great, especially in the last track of the CD, "Once they arrive", delicately vibrant atmospherics. Neo-classic melody in couple parts. The two tracks here have no distinct vocals but distant choirs involved, none of this neo-classic extent, no useless element, & must be the best I have ever heard from **PREDOMINANCE**. **INSTINCTS**, label domestic, follows. I don't know the full-length CD "The Mystery Visions", which has been **Cyclic Law** first reference. Anyway, it doesn't succeed in seducing me here, I find it too melodic, too emphatic, too "romantic", something at the extent of **LJDLP** "Die Weisse Rose" but without the spirit of it. **KAMMARHEIT** next is quiet deep atmospherics with sounds of field recordings integrated, not new but effectively done, such material is always welcomed. **SVARTSINN** finishes, already known to me with the "Devouring Consciousness" CD on **Eibon**, a project I enjoy. Those must be my fave two tracks of the whole, following a bit the curse of **KAMMARHEIT**, but it's more: deeper, more spacey, more melodic too but in a way I like it, more lustmordian. It gets at a point very abstract, explorations of unsuspected clear & peaceful dimensions with prolonged high-pitched notes in the middle of dark stratum. This is a standard compilation, to me exploring the border between what is usually called "dark ambient" & the suburbs of what can already be called "atmospheric". Despite occasional criticism this is superior at all points.

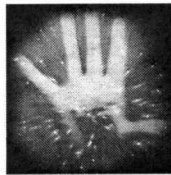
"**Refuse To Conform**" compilation CDr (**Dragon Flight Recordings - DFCD-R 004**) featuring **TERROR ORGAN**, **AXONE**, **WHEN JOY BECOMES SADDNESS**, **MURDEROUS VISION**, **TRAVIS MORGAN**, **STEEL HOOK PROSTHESES**, **DECONSTRUCTIVE SCREWDRIVER CRITICISM**, **GOAT**, **NO SIGNAL ORGANISM**. **TERROR ORGAN** seems to my perceptions a black-metal scene issued project doing "death-industrial"-like stuff, that still has a reputation among metal people. Classifications & divisions, are very fine & purposed if you ask me. Track here is okay, simple, mainly a bass prominent pounding drone, occasional small high-pitched noises incursions, some naive chamber music sample added at the end. Nothing exceptional but correct. **AXONE** next is as usual now very good, deep space atmospherics with an infrasound/subliminal nature, massive bass vibration, liquid frequencies suddenly diving, immersed in a spectral dimension only disturbed by some sampled words at the end, impressive one. Next comes **WHEN JOY BECOMES SADNESS**, AS ALL DIE side-project & label owner by the way, not a positive expectation as far as I'm concerned. Well, there we get something like pig-like drunk'n'roll screams with modulated distortion, retro grind-noise exercise. I'd wish it'd be as short as a grind track. After such a thing as **AXONE** it's sad. Coming next is **MURDEROUS VISION**, a project I don't equally enjoy depending whether it's atmospheric or noisier. Here **Stephen Petrus** has one of his best tracks as far as my knowledge of MV goes; there are many voices



at different speeds or whispering lost in a lava of warm magma atmospherics giving sub bass cascades, a very ghostly tone tin the whole thing; progressively some buried orchestral melody invades the desperately grey space. Using a name such as "necro-phonie", I must admit I'm especially sensible to the morbid dimension of the sound here. Great one. TRAVIS MORGAN "Proletarian" is a bit in a GREY WOLVES vein, social issues sample opens massive pounding harsh atmospheric. Not varied but very forceful one, what was missing in TERROR ORGAN at the start is here, it's simply great. I should have a closer look at NCCrecords activities. STEEL HOOK PROSTHESES follows, or should I rather say continue & further as it opens quite in the same field as TRAVIS MORGAN, but the harsh atmospherics, instead of getting pounding, get even more massive & with high-pitched fricative textures developed buried vocals. Another great one. With such a name as DECONSTRUCTIVE SCREWDRIVER CRITICISM you couldn't go wrong, alas I'm not too sensible to the kind of noise proposed here: there are good sounds & frequencies, but lack of structure, how the track goes, involvement of larsen, too simple noise as a follow up to TM & SHP, doesn't do; in another context maybe... GOAT has looped rhythms along with looped heavy bass, jerky, looped noises incursions, it gets harsher to the end. Correct or even enjoyable 'cos it's powerful, but I feel it a bit one-dimensional, collection of effects. NO SIGNAL ORGANISM is a ÖND side-project, heavier, fast windy drones of high-pitched frequencies & bass, bit by bit some strange & subtle incursions in the background, sub-audible, interesting, a track you can almost listen to 1st or 2nd degree depending whether you concentrate on what's happening upfront or rather try to perceive all what's going on behind. This is a very worth compilation, even an exceptional one if you consider that it's a limited to 300 copies CDr with basic profile containing mainly excellent material, while there are many regular CD compilations of 1000 copies print run trying to look superior that contain only second-rate stuff.

"Rituals Of Termination" compilation CDr (Axis Mundi) featuring Sissy SPACEK, ASTROGENIC HALLUCINATING, ROTTEN PIECE, RUSTED SHUT, RICHARD RAMIREZ, A PINK CLOUD, CONCRETE VIOLIN, INFANT MORTALITY RATE, MANIA, DISTURBIOS, T.E.F., MUZAK, ERNESTO DIAZ INFANTE, ZE'RO-SUM, MASSMURDERMEDIA, LYTICO-BODIG, TREATMENT, PRODUCT TAMPERING, JUDAS LEMMINGS. Limited 250 copies. Mostly projects from Texas along with couple foreigners. Mostly fierce noise, but also second-rate experimental contributions. Sissy SPACEK is John Wiese; zapping of noise cut-ups. RUSTED SHUT is nothing but one pure brain-erasing noise loop. A PINK CLOUD does a massive, powerful, crushing blast. CONCRETE VIOLIN I enjoy mainly for the start of the track, very fast attacks of hundreds of tiny high-pitched piercing frequencies (protect your face). MANIA is Keith Brewer; some good tainted sounds involved, concrete manipulations, ultimately distorted/noised vocals. DISTURBIOS is an emanation of Tabula Rasa label from Madrid/Spain, totally saturated crispy track that is often at the border of self-strangling itself to extinction. T.E.F. means TACTICAL ERADICATION FUNCTION, great name, for a very crazed & chaotic delivery. LYTICO-BODIG, completely unknown name to me, has a repetitive track of a main machinery noise loop with a crusty texture & high-pitched sounds coming & going. Those described are those I enjoy, at different levels. The rest is between just okay, mixed feelings, indifference, & irritation. Despite weaker moments, I appreciate this compilation: it gives the feeling it could have been done 10 years back, when (often tapes) compilations were still about exploring & introducing unknown stuff.

"Subterranean Ways Of Thinking" compilation LP (Avatar Records - avatar 08) Limited edition of 237 copies, so probably sold out by now. Which is no surprise 'cause it's an excellent compilation. Absolutely no need for once to point out whether I find it all more prominently ambient or atmospheric, as in case it is ambient, this is very much above "just ambient", with a lot of acoustic incursions. Avatar, COMBATIVE ALIGNMENT's label based in Leipzig/Germany, has brought out quite some quality material since its relatively recent appearance, sadly in rather limited quantities each time; although somewhere close to it, not at all shadowed by town mates Loki Foundation/Power And Steel. Opening with C.M.I. Swedes DESIDERII MARGINIS, a project I don't know too well as I have some a priori (most likely abusive) towards their sound, too melodic for me maybe. Well, I could be trying a full length in the future as the "Secrets of the future past" track, if not 100% convincing, is at least 70% convincing, still too repetitive keyboards melody, but it definitely conveys something. IREM OF PILLARS is one of Avatar projects, with a limited 55 CDr titled "As The Sun Darkens" out already; excellent maintained keyboards drones with tribal percussion & some flute/traditional wind instruments with profound, authentic accents, evoking central Asia or someplace alike, in the track "Golden elipse". TROUM have vocal drones with amplitude, I prefer here than I usually do, at least the first part of the track "Senguh", as in the second part it is soft guitar sound & I can't be tolerant, far too muzakal to my ears. Sea waves by the shore, tibetan-like discreet cymbals tinkles, bass drones, some flute, progressively more present soft tribal drumming, & treated voices reminding me some of earlier THE HAFNER TRIO, with very deep sonic space, delicate alchemy for COMBATIVE ALIGNMENT "Might of thoughts" closing side one. INADE feature "Shivering titans" in a version ("subterranean rmx") with subtly more complex background layers & many added textural sounds everywhere, a more post-apocalyptic atmosphere than a space one like in "The Cracking Of The Anonymous". CYCLE ZERO, another newcomer with "Theatrum" CDr limited to 55 copies on Avatar, is truly brilliantly promising ambient atmospheric with, I'd say, an "artsy" touch (for once a word used without any negative connotations), tiny click'n'cut sounds along drones with amplitude, landscaping an almost atonal melody. IONOSPHERE's majesty confirmed with "Core", quieter than on most of "Angular Momentum", in the tone of the compilation. SCHLOSS TEGAL comes last; "Please eat me (psychoous rmx)" has together with the spatial sonic exploration an almost concrete manipulations feel, bit by bit shaping a tension remaining contained until a vaporous conclusion, like if a beast intimate manifestation. A record to leave perceptual traces.



"Susan Smith's Songs For Dead Children" compilation CDr (Species23) featuring BAAL, AXIOMATA, SICKNESS, RECENT, EDICIUS, INHALANT, YETI, KURU, ERGASTULA, XTERMINAL, ANTICHLIDLEAGUE, BAAL/BERITH. No label, this compilation is the fruit of chats on internet Species 23 forum; but there's no info on the cover about this, nor information about the featured projects nor at least their contacts, which is I think the vital minimum. But that's about it as for criticism. This disc should have been a manufactured CD not a CDr as it's a rather good, solid compilation that deserves many attention; in fact, with an object like this, difference between a CDr & a so-called "professional CD" does not really exist. Actually I've been quite surprised about the fact that I got to even enjoy projects flirting with guitar/"post-rock" reminiscences, which I usually don't get into; that is the case of AXIOMATA, perfectly fitting in here. Dark narrative opening by BAAL, "I'll kill the kids for you". SICKNESS does his noise well, in a MACRONYPHA tradition, larsen, speed & cuts, soundtrack for the fail of a techno-society. RECENT, prior to this only known by name to me for a CDr on Immanence, has an experimental noise piece featuring sweet amateur ballad guitar, entertainingly surprising. EDICIUS, another unknown, has some of latest live WHITEHOUSE accents (for my perceptions of those I witnessed), "You killed your children" narrative & squandered with simple noises. INHALANT, comps aficionado, contributes an effective one, oppressive & confined as I like. YETI is maybe the softest one in here, post-pop, slow rhythm, digital noises, voice samples that get a little bit distorted at the end; works perfectly for me. Then KURU, split CDr with MURDEROUS VISION on Somnambulant Records was a good one, so is this track: reverberated atmospheric develops, bass contained chaos, explosion is aborted. ERGASTULA, experimental thing, probably the track I like the least, but still the weirdness is uncomfortable enough to be irritatingly appreciable; "dissociation". Yet one more unknown, XTERMINAL with "As cold as she is beautiful" drowns in small digital noises, short bass pulsations, different sequences, linear with amplitude. London based head of Hinoeuma the Malediction Gaya Donnadio's ANTICHLIDLEAGUE features a detailed power electronics one, strong, well done. BAAL/BERITH finishes, continuation of BAAL track at the start closing the circle, narrative one with effects on the voice, bit by bit reaching an immense powerful dimension with anamnesic sounds, solemn heavy percussions, transcended, famous sample, great words. Incontestably my fave here. Then there is, dare I use this shit word, the "conceptual" extent, or more appropriate here, the context of this compilation. Intriguing comp name. Painting of Chronos eating his children on the disc. Hand-written confession diaries with background police files identification photos inside the cover. Everything gets clear when you remove the disc. Susan Smith is in jail; infanticides case. She features an announce for getting in touch with new people, along with her address & picture. A lot of feelings & questions arise. Whatever the intentions, there is always that tiny border between sensible & obscene which I find one of the most fascinating values' distortion within our actual life circumstances. Very recommended, approach Somnambulant or The Rectrix distributions to get this one.

"The Walls Are Whispering" compilation CD (EE Tapes - EE 03) featuring TOY BIZARRE, DIETER MÜH, KALLABRIS, CHRISTIAN RENOU, VIDNA OBMANA, STEVE RODEN, SVEEN, PBK, INADE, TROUM. Limited to 525 copies. 7" cover. Each contributor featured an unreleased track, which seems obvious, but in the case of this compilation makes me wonder how the tracks have been collected, whether it has been a recent move for all or if people at EE have patiently kept the tracks through the years until they gathered them together today. Tracks date from 1990 till 2003, most participants have played EE Tapes yearly festival, at different years. & it all make it, more than a good compilation, a very interesting documentation, & a travel through a decade of sound evolution to some extent too. Starting with TOY BIZARRE. Well subtitled piece "... (lost in Gent)", actually it's true that G(h)ent is a city you can easily loose yourself in as I've personally experienced. Then, TOY BIZARRE as usual provides quality abstract ambient with an atmospheric edge, but what I never enjoyed with this french project is the artsy context surrounding it. DIETER MÜH's "Stella polaris" is a quiet one, not their best but reasonably good, more ambient than atmospheric I'd say, in the vein of what they've done when playing St Niklaas yearly festival. Same remark with KALLABRIS as TOY BIZARRE, artsy context, while hearing the "No, my dear, it's only the heating" track I feel like hearing some music done for so-called "contemporary dance" spectacle held in state sponsored official cultural big theatre, not unlike french composer RENE AUBRY or such, fake gentle feelings for the wealthy, not for me. But their second track "Nord" that comes later on the CD is very much above. CHRISTIAN RENOU's "Après, bientôt et encore" begins minimally, then more massive drones & cymbals appear, sub bass & purring fricative sounds, in the vein of his GroundFault CD. VIDNA OBMANA feels to me close to ROBERT RICH, it could be just ambient with "ethnic" & processed string instruments sounds, but lower atmospheric is reached because there's almost diving/liquefaction in some of the drones, giving the piece an emotional touch that is not at all basic. STEVE RODEN, not a familiar artist to me, for what I guess I feel too much of an "artist" maybe; the presence of strings doesn't do with me here, construction sounds like Frippertronics as described in the review of D.MENCHE "Deluge" 12" above. SVEEN is an emanation of EE Tapes mates; with a track titled "Teetanic" I was expecting something in the vein of KRACKEN, & that's a bit it somewhere, illustrative track with water sounds together with the ship chamber orchestra. I'd wait for something stormy when encountering the iceberg but it doesn't come. PBK I used to enjoy much & haven't seen anywhere for quite a while; this "Impulsion" track reminds this was a pioneering atmospheric project, dark drones together with a conglomerate of voices & instruments as if an orchestra is preparing itself, all rising in intensity to finally almost shape a simple melody. INADE come next. Knut & René's contribution is titled "Metaspheres". Highlight of the CD? Well, yes. All in all nonetheless in the tone of the compilation, not overwhelmingly shadowing all the others. Finishing with TROUM. I preferred MAEROR TRI, as confirmed with what I hear here... Shiny guitar drones, too shiny



for me; being a real bastard I'd say it could be some ALAN PARSON'S PROJECT meets BRIAN ENO (abusive maybe). Okay, it's well done, & works fine straight after INADE & as a conclusion. Tracks are well assembled, there are sound details linking the tracks together so it's all a well thought progression. This is all in all a very worthwhile compilation for the dedication of its issuers, & couple excellent contributions. A second volume of this compilation is out now, featuring AH CAMA-SOTZ, BRAINQUAKE, IAN ROBERT Mc KENZIE, LASSE MARHAUG, THE [LAW-RAH] COLLECTIVE, RADBOUD MENS, REUTOFF, VANCE ORCHESTRA & Y CREATE, & a third volume should be out next.

"Vial" magazine with CADAVERES SONIQUE CD (Vial/Aesthetic Meat Foundation - AMF-CD 001) noise collage featuring samples from THE HATERS, R/A/N, MZ.412, TOROIDH, INSTINCTS, THE RECTRIX, PSYCHONAUT 75, MALPA, LUASA RAEON, & many others... Editor & main designer is someone named Patricia Cram, with almost equal involvement of Louis Fleischauer of AESTHETIC MEAT FRONT & Aesthetic Meat Foundation. The Exquisite Corpse is a central element of assemblage, construction, reflection, I'd even say conviction, of it all, both for the mag & the CD. Articles, interviews, novels, graphic designs & more, seem to follow each others as the reunified separated parts of an exquisite corpse's sentence. *"Among Surrealist techniques exploiting the mystique of accident was a kind of collective collage of words or images called the Exquisite Corpse. Based on an old parlor game, it was played by several people, each of whom would write a phrase on a sheet of paper, fold the paper to conceal part of it, and pass it on to the next player for his contribution"*. A proposed theme to various contributors is to depict any which way nonfiction dreams & nightmares. Many people do so, including MORTIIS, without resisting the temptation to feature one more of his picture. Why not as he's not the only one doing so; amused by self image, howdy ho. A too much "gothick" vibe for me in here, also too obvious/commercial fetishist imagery as far as my own vision/perception goes. There are a lot of pictures that are too blackened. Space is not drastically filled as it could be. I find it irritating after a while that systematically all the people participating a page are credited on each & every page; micro-cults of own personality or wot. That was on the criticism front. Then despite this I must admit I like some of it all: some texts have stylish impact, mostly Louis Fleischauer's ones, & some good pictures/graphic collages too. Other enjoyable stuff, such as an interview with Loren Rhoads of Automatism Press, past contributor of Re/Search (the Modern Primitives issue) & actual co-publisher of Morbid Curiosity zine; I've never seen one issue, but this could be worthy as it reports experiences *"guaranteed 100% true"* such as: trying necrophilia & self-mutilation; being a star in porn; getting off on spinal injections; hallucinating naturally; getting beaten up by cops; ending up in prison; surviving terrorism, medical experiments, or cancer; breaking into tombs; sleeping in a casket; & many more delicacies. Six issues so far (maybe more in the meantime), I should be trying one someday. Why not providing the contacts: Automatism Press / P.O.Box 12308 / SAN FRANCISCO / CA 94112-0308 / USA [www.charnel.com/morbidcuriosity] morbid@charnel.com. This could be for me. There are too drawings/paintings by someone named Faera Whitman whom I find talented, although the originals may suffer from b/w reproduction. Then there are couple other interviews with persons I don't care for, or even, reject. In the first category, Charles Gatewood might be a serious name among so-called "modern primitives", but I'm infinitely less into such things in these days than I used to be: to me the most of those so-called "modern primitives" are wealthy snobs wasting their incomes, & in real primitive/survival conditions, out of hygiene, most piercings would rot. In the second category, some guy named John Santerineross, pretending erotic mystic, blah secret gods blah santeria blah, but to me only a typical goth poster dedicated to screwing romantic naïves, taking pics & exhibiting; as well as some "underground" show business sun-glass wearer, has been drummer for P.I.L., MINISTRY, NINE INCH NAILS & now producer, how fine... Horrifying: last page full-color ad informs that A.M.F. does corsets, as illustrated by photos. Definately a project for Judas Kiss zine to interview. I'm a bad mouth. The disc. *"Unlike ordinary compilations, Cadaveres Sonique is one continuous track of deconstructed sounds, a collective effort to reveal the severity and gravity evident in the world today, with violent sampling from violent events, orchestrations of sound created with human bones, animal and human blood, and various instruments of metal, wood, and torture, this sonic landscape takes every chance to embrace chaos in the looming face of the brave new world order that threatens to invade our nightmare"*. Divided in three parts, "Algor mortis", "Livor mortis" & "Rigor mortis", the piece involves participation of 31 different projects, who received raw sounds by Louis Fleischauer & Patricia Cram to deconstruct, then sent back so Patricia Cram & Louis Fleischauer could finally compose. Over 300 samples are said to having been sent back. To sort it out simply, the result is coherent, well assembled, a deep vaporous droning main with successive incursions, never sounding artificial or forced, of crackling textures, ethereal/neo-classic melodies, voice samples, softly pounding factory sounds, & more, giving birth to excellent "dark ambient" as most say, which I'd rather call lost lustmordian atmospherics. Astrality & fluidity, sublimation. If I'd feature a disc in a future issue of :necrophonie: someday, then I'd aim at such result assembling sound sources from most (if not all, but I doubt everybody would give something) projects interviewed instead of a compilation. Although not everything is to my tastes in the zine, but still conceptually original, I'd anyway recommend Vial for the CD.

"Violent Cutting Motion / Fresh Blood Volume 1" compilation CDr (Open Wound) featuring STEEL HOOK PROSTHESES, BLANK BANNER, BARRIKAD, TRAVIS MORGAN, MESON. In the spasmodic deliveries of Open Wound, the "Fresh Blood" commencing series seems a good formula as a follow up to the "Transmissions of... (hatred/power)" compilations. Through the years Open Wound (& pre-labels) kept ongoing on the front of issuing compilations, might they be tapes, vinyl records or compact discs. Those *blood donations in an age of terror* are about exposing new/not too old/not too well-known projects with couple tracks in each volume. STEEL HOOK PROSTHESES have three tracks (1st, 7th & 11th)



that dates back from shortly after their first manifestation, the "Apotemnophilia" full-length CDr on Cyber-Blast-Records, so traces of the rhythmic-noise source of influence they had then can be heard in their first featured track "Envy". It does not have the strength of the material they deliver today, but was already very potent mixture of heavy-electronics, more atmospheric sounds & noisy textures. Their second track is titled "Violent cutting motion", so that's where the name of this first dose of "Fresh Blood" comes from, is rather unusual for SHP, hissing noise like I'd more expect from R.RAMIREZ for instance than them. It's always interesting to see the earlier steps of the evolution of a project, documented here for SHP. BLANK BANNER is M.Mützlitz from Germany doing IRON YOUTH & BLACK LIGHT ORCHESTRA too, here surprisingly not as noisy & chaotic than I would expect, the first two of his four tracks (2nd, 5th, 8th, 12th) are more in the tone of the others, heavy power atmospherics, while the two other ones blast, BLANK BANNER last "Hypocrisy" being a noise tour de force à la MACRONYMPHA. BARRIKAD features three tracks (3rd, 6th, 10th) that were recorded in 2000 during a house occupation in Linköping, Sweden. The concrete sources, field recordings of crowds etc... can distinctly be heard, with intense distorted harshness & little bit effected spoken words. Not the best BARRIKAD has done, rather basic experiments, but some passages work well. TRAVIS MORGAN shows talent in his two (4th & 9th) tracks, heavy atmospheric noise very close to SHP, second being titled to my tastes, "Depatterning session". The tracks integrate distant field recordings elements, dog shouts & such, that make a perfect middle between SHP & BARRIKAD, adding to the coherence of the compilation. MESON, to me the only previously unknown project in here, has final track, "Ex oblivione", a long one. No harsh attack but rather convincing atmospherics, vaporous drones with depth, evoking images of abandoned grey landscapes, a looped pattern emerges, & after a while cruder noises appear, a concrete machinery remaining alone & giving birth to crystal noise reverberations in a C.O.CASPAR tone. Great. No doubt this is a project to follow. B/w xeroxed copies for the cover & inserts, not "top" designs as often with Open Wound but I don't complain, this is somehow Open Wound style & it's okay like this; at least a DVD box is better than some of the home-made cardboard covers of the past, assembled with staples that were the opposite of protective for the disc. This announces an interesting series to follow; volume 2 is out already, featuring BRETHERN, DJK, SLO.T, WORLD DOWNFALL (a project-name inspired by TERRORIZER album on Earache maybe?), & IN TIMES OF WAR, titled "Hail The Black Flame".

"Void" compilation CD (Antifrost - AFRO 2019) featuring AMI YOSHIDA, ILIOS, RONNIE SUNDIN, ROEL MELKOOP, M.BEHRENS, COTI, JASON KAHN, FRANCISCO LOPEZ, XABI ERKIZIA, CREMASTER, DIEB 13, BERND SCHURER. Proportion for me is half known names & half unknown. Rather experimental-electronics oriented compilation, occasionally close to pretentious contemporary music, most obvious in M.BEHRENS track involving piano reminding me MORTON FELDMAN to some extent. I'm much more into the other part "Full". It's all quite silent, silenced, distant, sparse, occasional buzz, small contact noises, soft short drones, clicks, concrete sources, magnetic & electrostatic subliminal movements. Often you pull up the volume to hear if it's really totally silent until something out of nowhere forces you to pull down. Tension. Radical works. Already heard somewhere else but enjoyable for specific uses requiring concentration. I don't really feel the artists featured separately & rather take the disc as a whole, with notable exceptions of COTI & JASON KAHN, who both impressed me the most here with minimal ambient atmospheric radiance. I like the bizarre landscapes such tracks arise in me, saturated with light, deserted, seemingly flat but everywhere you watch you see far away & from above. Another exception could be DIEB 13 too, more electronica-oriented, the most extreme in here being CREMASTER, loudness & ear-piercing frequencies amidst calm.

"Widerstand" compilation 2xCDs (State Art - SA ZERO) featuring PROPERGOL, 4TH SIGN OF THE APOCALYPSE, ORPHX, ALLGRENA, CONTROL RESISTANCE, GENITOR LVMINIS, BLOOD CONSPIRACY, PREDOMINANCE, DREAM INTO DUST, CITADEL, SURVIVAL UNIT, CONDOM, MAISON CLOSE, WUTANES HEER. As far as I can remember, this compilation has been announced since 1998 or something. The result is a bit inferior to what was expected, reminding me the times of "Natural Order" & "How Terrorists Kill" compilations. It's been constant with State Art, big expectations on announced compilations, supposedly thematic but theme is a gadget, & systematic slight deception. Bad impressions already with the cover, some illustrators geometric designs looking like a cheap suprematist composition by Malevitch. Improbable. Versatile compilation. Disc I. PROPERGOL has two tracks. Those at State Art have challenged to feature those tracks at the start of the compilation, which is risky as they are great, exceptional, after it could feel a bit like everything has been said & anything added will sound/taste a bit insipid. Especially the opening piece, great words in french (that I won't describe or explain: for once there's something in french; it's all translated in the booklet anyway) impressive spacey sound crafts, second is effective power-noise at its best. 4TH SIGN OF THE APOCALYPSE is a project known, if I'm not wrong, for 1 or more CD on World Serpent; quiet muddy ritual ambience, it's okay, but wouldn't do for me on a full-length. ORPHX is usual dancefloor stuff. Boring; I wonder why it's in here. ALLGRENA is acoustic ritualism, nice relaxing piece of gongs, bells, metal percussion, water. Totally another world with CONTROL RESISTANCE following, simple yet efficient PE, bass pulsation high-pitched frequencies, in the vein of his 10" on Power And Steel, but there's something a bit too "musical" in this track that disturbs me, it sounds like if he actually sings, there's chorus, it's structured like a oi song. Titled "In your face", well it's not as much as it could be. GENITOR LVMINIS is dark bass drones, abyssal atmospheric with a distant/discreet dark ambient melody, very good despite uninspiring (if not uninspired) background drumming. Disc II. BLOOD CONSPIRACY is a gathering of nice people, namely WARCOM Beau Lippincott & Robert X. Patriot, together with Michael Moynihan of BLOOD AXIS drumming, proposing a kind of keyboards pop track. I preferred the RxP track on Warcom Media "Men Among Mice" v/aCD.

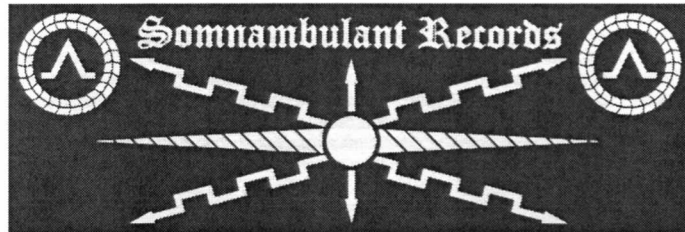


PREDOMINANCE does his deep atmospheric with an orchestral extent well, repeated mantra "Om mani padme Om" all through the track titled "To tame a land" with an old pic of Thibetan monks in the booklet. DREAM INTO DUST I don't like, typically black metal close kind for the feels it arises, too emphatic, orchestral side is a caricature, all the clichés you can expect from so-called "martial" corners, even more as there's some kind of the same voice as the typical one from Hollywood B-movies trailers & then horrible folk ballad guitar; involving the vocals of Michael Moynihan & Bruce LaFontaine, okay, well I'd say this is simply not for me. Listening to a track like this one makes me want to play TUGEND track on the "XII Caesars" Somnambulant compilation straight after, to establish once more how superior it is in comparison. CITADEL proposes exactly the same ingredients as LAW, aerial & drowning atmospheric, infrabass, sepulchral tone, orchestral extent, sound evocations & confrontations of feelings, progressively pounding in atypical LAW way, yet maybe not representative of whole/ upcoming CITADEL work & more a transition from LAW. SURVIVAL UNIT has a short one, rather usual distinct SU sound. CON-DOM, as often with compilations I'd say, participate with a track that could be, by first approach, considered a leftover, second-rate CON-DOM, but is unusual, subtle work, with force as for what is expressed & how, hiss & windy abrasive atmospheric textures & Mike's voice in an unusual mood, rather imploring; text is about the last eight minutes of the life of a sentenced to death guy in the gas chamber. MAISON CLOSE features very good samples at the start & end of his track, themed on the past & present of criminality, & methods of control. Dry & soft PE slowly developing, cold, repetitive & mechanic. Sample at the start would suggest something close to MK9, but it has rather something of ANENZEPHALIA, & on this track something of some early THOROFON "Maximum Punishment Solutions". WUTANES HEER conclude, intriguing sparse track with room for silence amidst sirens, voice effected textures, a nice ethereal melody, vaguely an evocation of ALLERSEELEN atmospheres. I find it enjoyable. Leaving us with strong comments to keep on thinking about: "The only way to survive a world of ruins is to Resist in a fortress made up of ancient values and Tradition". It is a double CD, each CD lasting a little less or a little more than 45 minutes. It would have been much better as a filled simple CD with couple contributions erased. This somehow marks the end of a cycle for State Art. I was not that found of this label in the past, especially deceiving compilations with big names; neither am I by its supposedly "new" direction.

"With Brutal Force!" compilation LP (Maruta Records - MRLP 001) featuring PAIN NAIL, DJK, THE GREYWOLVES, LASSE MARHAUG, LOCKWELD, DEATH SQUAD, GRUNT, DJK & PHOSGEN, SURVIVAL UNIT. First effort from a new german label, promising debut. It could be said that the cover design is too simple or even cliché, but I will not complain that much. Copied A5 inserts. I like a lot the label logo, the world thrown into a dustbin, better than "antifascists" designs of throwing a swastika. Not as easy to assume. My copy is on blue vinyl; are there been other colors? PAIN NAIL is crude warrior music: massive stomping, powerful screams, sparse noises. Occasional microphones interference give the feel of a live take. DJK one is okay, sparse reverberated screams on soft PE. THE GREY WOLVES are next. "Terminate - with extreme prejudice". Prominent massive stomp, harsh noises, crispy background, sampled voices all along, the strange nightmarish keyboards: great one. LASSE MARHAUG is not that bad, but I find it too much loops-based; it would have done better somewhere else, but after the WOLVES I immediately feel I'm not confronted to same level of reactive consciousness but more to sound works. Some good high-pitched frequencies nonetheless. LOCKWELD I usually don't like, it's again the case: very concrete sound of grinding metal with distortion; live take. DEATH SQUAD was then involving Greg Scott (r.i.p.) together with Michael Nine. Fast pulsating hypnotic high-pitched frequencies, multi-layered crowds talks; it is kept mid-tone & not reaching climax, just like existence is. Highlight of the LP, together with THE GREY WOLVES. GRUNT brutally assaults next, dense mixture of high-pitched noises, banged metal junks, effected shouts, bass loop background; sequenced with quieter moments, creating tension. DJK & PHOSGEN are featured collaborating together, a live take. Some youth group hymn as an intro, chaotic noise blasts & screams, looped reverberations, some of the sounds involved are very good but I definitely think they are both better when they have it more structured. SURVIVAL UNIT closes, good track, dense crushing wall in which no element clearly detaches except maybe some girl screams. The effected vocals by the end are unbelievable. So all in all a very worthwhile compilation.

: VERY LAST MINUTE ADDITION :

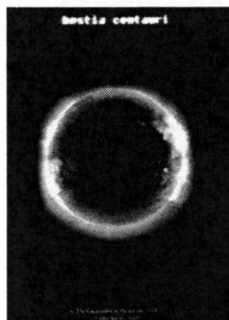
LAND:FIRE "Physical : Mental : Psychological" CD (Tesco Organisation 059)
Again outstanding package, 3 folder/6 panel oversized/DVD digipack with full color booklet. If NTT "Church Of Dead Girls" has been a perfect example of how to do bad quality, short living "special" packages, this then is a perfect example of how to do them good; but will it remain long in the same state, I don't know. Time tells; time leads. 10 tracks divided in 3 chapters with no clear intermission between each part of a chapter. "At the instant, 5:29:45 a.m. on July 16 1945 the first atomic device called Trinity detonated. This album is a documentation and a reflection of that historical event". Not only is it close to GALERIE SCHALLSCHUTZ as for the size of the package, it is also close to it conceptually, the negative use of technology for military, mass control means, & well, always a pleasant theme to deal with. Sonically documented & illustrated here is the past, not the present, if being a true misanthrope whatever the means & methods, let's say that it is celebrated. Colonized space ambient atmospherics with technical textures & deep, profound resonance, a main soft droning keyboards background along with many voice samples, tiny glitches & modular sounds, a cold technological presence with sparse "post modern" rhythmic sections arising, this definitely has a Loki touch although it's on Tesco. It clearly is following the path of "Gone" although softer, but yet the difference between HERBST9 & LAND:FIRE is not so obvious, except the prominent scientific, less ritual dimension in LAND:FIRE. It reminds in place SCHLOSS TEGAL, or some MONSTRARE. It's a superior, truly great & excellent album. But somehow I was expecting more.



My first encounter with Somnambulant Records, which was named Somnambulant Corpse at the time, dates back to the Deadly Actions V festival organized by Nuit Et Brouillard & held in november 2002 near Lille. SCHLOSS TEGAL was playing there, & Richard Schneider of S.T. was selling couple records, amongst which the CDr compilation "The Outsider". The package & the presence of S.T. & MURDEROUS VISION in the line-up retained my attention, I purchased, & eventually, got amazed. Shortly after, the very early stages of starting what you're now holding in your hands began, & featuring an interview & label overview in here was obvious. I find, out of the constant stream of new labels appearing through the years, Somnambulant totally outstanding, venturing in giving releases opportunities to quality & uneasy projects, with great graphic art, & also, on its way to reach its very own challenging identity, if not to give birth to "something new". To me all Somnambulant projects are spirited, which tends to be rare in these days. Releases sc001 to sc016 were by Somnambulant Corpse Records, "pre-Somnambulant Records" in a way, mostly not available anymore except from distributors, & bit by bit reedited with a "scr" cat. nr. If this is all not too clear, well just go & visit: www.somnambulant-records.org



Incredible maturity for a first manifest. WWII discursive excerpts, judiciously chosen evocations, especially 6th "Purification" (*intellectualism* remains today a systematic weakener as far as vital forces are concerned, & this is no formula). Those deranged by what they feel is an "apology" are required to keep on furthering their knowledge of History (something global, as opposed to local hysteria). I'd compare TUGEND to more spatial TURBUND STURMWERK, or contextually to LES JOYAUX DE LA PRINCESSE, with an occasional, in couple specific tracks, more prominent rhythmic extent: pounding, almost tribal (but not archaic) in 5th "Dreams", & really conventionally "just rhythmic" in 9th "Uprising", which could be a problem with me by first listens, but all in all works as an introductory, re-awakening sequence for the piece of majesty that follows. Grand melodies here & there to transcend your individual faith & step in larger domains (if at all possible with the pathetically specie-centered 21st century average citizen), like in introspective 7th "Dresden" or romantic 8th "Purification". But the culmination is reached with 10th "Sacred blood", distanced hymn with atmospheric surroundings, deified music. This track has been my "hit" as for 2003 summer. Final 11th "Panzer marsch" marks consciences with stadium glory resonances. Salutory record for those in demand of some comprehensive renewal.



BESTIA CENTAURI "Ubbo-Sathla" (sc002)

Man in BC is from another planet. He could easily stand among the fields of contemporary music with the electroacoustic elements, the crystal/mercurial drones scintillations, stellar collisions, encounters of strange creatures & entities he integrates in his totally freaked out space atmospherics with ultra-bass frequencies. But luckily for us, he's part of what might called "post-industrial". Bow head & be grateful. "Ubbo-Sathla" stands as one 31'18" piece divided in 3 parts, "The catacombs of Ptolemais", "Ubbo-sathla", & "The night land II". The spaces explored aren't exactly peaceful, chaos of creation, very distant galaxies on the becoming. Quite a godly dimension all along this travel

that evokes weird, post-Big Bang evolutionary shaping of the physical deep Space as we know it, still disturbed by many wild primal energetic beings investing everything. If there's only regret about this disc, it's that it's not longer. Must have.

axone

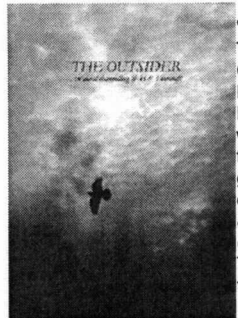


AXONE "Casus Belli" 3"CDr (sc003)

AXONE is Somnambulant Chris mainman project. 3 tracks in here. The first one "Manifest destiny" opens with a prophetic voice & organ accents progressively giving birth to a waveform loop, sub bass bit by bit invade the place, with distant fanfare sounds buried in. The voice gets insistent, modulated & echoed as if coming from the ether, semi-human moans & a sharp orchestral fluid appear until an abrupt orchestral boost end. Second track "Psychogenetic terror" has martial accents, sparse orchestral stomps patterned with distant bass rumbles getting more upfront, deep sound space featuring almost concrete manipulations in its background, until a very rich, detailed textural sonic

organism installs, more concrete manipulations & piano notes added, the stomp remains as the linking element. Both complex & austere. Nice journey. With those

two tracks, I sort of have a taste of AGHIATRIAS in mouth, although much more atmospheric, more varied, & definitely more to my tastes. Final "Casus belli" steps into domains closer to e.g. INADE, roaring magisterial space mid-tone/bass drone regularly erupting, a discreet background small beat together with sparse martial massive stomps, treated or sampled voices; something of a reptilian structure in case the image does make any sense. A much more than promising 3", AXONE immediately enthrones himself amongst the most impressive post-ritual/martial atmospheric acts. With less structure it will become just perfect.



"The Outsider" compilation CDr (sc004) featuring TUGEND, AXONE, MURDEROUS VISION, BESTIA CENTAURI, WHEN JOY BECOMES SADDNESS, POST SCRIPTVM, SCHLOSS TEGAL, THE HOLLOWING, KURU. Amazing delivery. The disc is well filled with a total 79'52" time length. Very unified tone all along, you would actually have difficulties guessing it is a compilation. Not only does it offer excellent deep atmospheric tracks with both universal & abyssal extents by all of the Somnambulant (Corpse) "team", but also does it feature SCHLOSS TEGAL with "Technocore (iteration X)"; the fact that this track is being featured on the "Neoterrik Research" recollection shouldn't prevent anyone from

getting a copy of this as all other contributions are extraordinary. You probably noticed that "atmospheric" is a definition/portion of sound exploration I'm very (too?) abusively concerned with; well, "The Outsider" is to be regarded as one of the essential collective manifestation of what (I think) atmospherics truly are. TUGEND has it more melodic, sacral, step by step giving his "Through the gates of the silver keys" track a very particular, melancholic, tonal, dreamlike color. Sumptuous. AXONE with "Dreaming" goes into much darker corners of our collective sleepy times psyche, ultra bass, various engines reverberated by dense clouds, vaporous cerebral textures & vibrations, rattling metal sharp, very distant screams. Massive MURDEROUS VISION "The marching things", much in the vein of his "The Times Without God" CD, whispering dark subdued vocals, orchestral extent but not indulging with any too clearly acoustic source, haunting. An invocation of ghosts. BESTIA CENTAURI drastically redirect the space, from sepulchral to all-out in a second, music for (real) astral projections: a complex & dense re-visitation of all the sounds he plays with, I find "Colours out of space" closer to his "The Antediluvian Earth" CDr on AFE rather than to "Ubbo-Sathla". A sublimation of microscopic mid-tone/high-pitched creatures arise in effervescence, stereophonic contrast with speedy bubbling textures left & brain piercing high-pitched crystal resonances right while the (guitar originated?) bass drones shake. Surprisingly I like WJBS feature, "Learning with nature" besides a spiraling bass drone, regularly reappearing choirs, & birds singing, has a kind of vibrant psyched tiny tubular bells' sound that is not easy to integrate, & it works rather well. POST SCRIPTVM "Crushing the sleeping flowers" is totally subliminal sub/infra-bass movement like a wave of mercury trapped in an aquarium, with again engines-like over dense clouds, very treated distant "voices" (in case they could at all still be considered as that), very sparse discreet percussion & more, & bit by bit the surreal airplane comes nearer. Stability. The stability continues with SCHLOSS TEGAL, but yet it's nowhere to be found within terrestrial atmosphere, but rather we follow some stages of the course of some intergalactic spaceship, imperturbable despite small disturbances trying. THE HOLLOWING is related to The Rectrix; "One sunlit decaying day" is really inventive & original, incomparable to anything else. Dedicated to conscious expanding experiences. There are very distinct sequences, one has a surreal muddily melancholic melody, excellent. Obvious guitar-slides droning sources in KURU that is another Chris Donovan/Somnambulant/AXONE moniker, "Feast upon the world's dead" being the noisiest contribution in here. Another BESTIA CENTAURI feature, "Nyarlathotep (excerpt)" has, among the recurrent BC sonic elements, an added short sequence with totally ghostly & baroque *cantate*, & a much more magnetic extent than usually. It constantly dives without ever falling. & AXONE returns to conclude with "Degeneration", a track built on successive spiraling heart beats & decelerating sequences until some sort of cyclic bass with amplitude stabilization, along with reverberated echoes, some well integrated voices, & final crescendo. "The Outsider" is subtitled "An aural channelling of H.P. Lovecraft", there is Léon Spilliaert "Self-portrait in mirror" with totally zombiesque figure on the back. Visitations, transfiguration, to arise doubt while you're dreaming. Again must have.



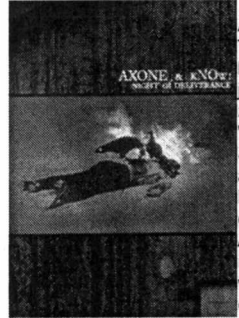
POST SCRIPTVM "Gauze" CDr (sc005)

In keeping on repeating "must have", "essential", & just "recommended", you might start to think I not too sincere & might have some sort of interests in the sales of Somnambulant. Well it is not the case at all, although it's vital I don't think selling out is what Somnambulant is all about, & so: "Gauze" is a truly brilliant, essential recommended must have. The world is a waste, but into the world POST SCRIPTVM came. Excellent mastering, massive mid-tone & bass drones, menacing bass stomps, vocal samples (some in french) like old songs, narration excerpts, etc., & field recordings featuring dying birds, alarming sirens, etc. Hailing from Brooklyn, N.Y.C., it is no surprise that

POST SCRIPTVM is likely to arise totally somber & dark atmospheres where malaise, disease, environmental incurable diarrhea, are everywhere present. Once in a while there are ultrabass frequencies, thundering fractures, subtle high-pitched perforations, sharp hyper-vibrations. Not too linear but rather cohesive, a climatic travel through desperately infected horizons. As for an highlight, 7th & last "Gentle diversions" is ultimately crushing. The sole complain I would express is again time length, a mere 36'23". Well, an invitation to be patient till next delivery.

WHEN JOY BECOMES SADDNESS "The Time Between Reason And Reality" CDr (SC006) What can I comment? To me this is the one & only malpractice by Somnambulant (Corpse) so far. I know the word is abusively exaggerated; from another label I would probably have been less severe, but after such a succession of wonderful releases, with this one as a follow up, the deception is big. All I feel: it

lacks cohesion & direction. A collection of ultra-cold effects over somber ambient drones. Such description could sound attractive, but mainly all I got from it was dull bore, from indifference to irritation. WJBS is a side-project of AS ALL DIE, emanating from Clint of the US label formerly known as Dragon Flight Recordings, now Beauty And Pain, who besides the fact I don't like much most of his sound creations is nonetheless a truly dedicated underground worker who has played an important role in promoting the various facets of "post-industrial" within the metal scene. Maybe this disc is to be regarded as the exception that confirms the rule...



AXONE / kNOW "Night Of Deliverance" CDr (sc007)

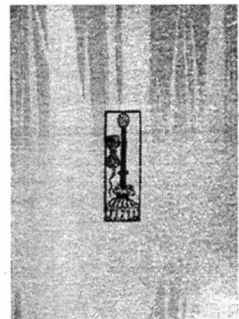
This split release is all about the ultimate massmurder by inspirational reverend Jim Jones in the guyanese jungle. "To me death is not a fearful thing. It's living that's cursed." AXONE has two long pieces, "Salvation" & "Solution". It opens with heavy pounding & progresses towards echoed ritual atmospherics, until a more insistent pounding comes back accompanied by flows of magnetic frequencies developing to a dense muddy energetic field progressively oscillating. After a while, the thing decreases a bit & quiets. Very relative quietness. In AXONE second, bass rumbles with a discursive voice, probably Jim Jones himself, go on until a very short pounding part comes back, & then

ritual atmospherics return with engines reminiscences. It remains uncertain, disquietingly floating, & finally the discursive distanced voice returns. Both tracks truly excellent. What annoys me in most of the reviews of this disc I've read is that they often put AXONE & kNOW in sorta competition & generally say AXONE is above, & kNOW is generally almost despised, considered too experimental, too strange, too much something. I don't understand. I've been in the past intrigued by kNOW's CDr on The Rectrix "Mahamanvantara", which I found original, inventive, & enjoyable, ritual noise experimentalisms, & this time it's even beyond. Their (kNOW is a duo, as far as I know) first track "Vaticidal misonieist" opens with minimal high-pitched bleeps until powerfully thunderous looped orchestral sources blast, go alternately at different speeds with clear added piano, creating something really impressive. It progressively slows down until the fall of some bulldozing dense magma of dusty bass, massive sub bass, a closed cycle of sandy electrons, & more textures. The avalanche quiets a bit later on with no loss of density, the sub bass frequencies get more in the background, the orchestral booster loop at different speeds comes back with an added ceremonial chant & more textural avalanche behind. The chant remains by itself for the end of the track. Extra-ordinary in the true sense of the word, very apart, & beyond, the average usual. I won't go into describing the 3 other tracks, except for mentioning that they always have a profound ritual resonance that flirts in "The grand inquisitor" with clinical atmospheres, something theatrical (even if going too many directions to be linearly narrative, but still unified), very contrasted sequences, from real harsh to post-melodic, almost ethnic, magical, with both the drastic efficiency of today's sound & reminiscences of 80's best ritual experimental industrial. A project to follow in the furtherance of its sonic odysseys. This split works very fine since I feel like AXONE evokes the growing tension when Jimmy's haranguing the crowd to justify the collective suicide, & kNOW subsequently depicts the start of the suicide process, those not willing getting killed, & the different phases of stepping into death. Again a very recommended record.



TUGEND "Occult Transmission" CDr (sc008)

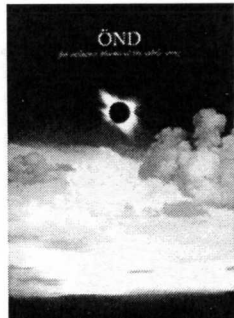
Surprisingly this is the sole SC record that doesn't come in a DVD box with full color artworks, but xeroxed b/w paper in usual small plastic sleeve. This one got quickly sold out from SC, I got mine from a distro, maybe I've had an unofficial copy? Anyway, it's been re-released together with SURVIVAL UNIT 3 "Running On Emptiness" (check the main reviews) on one CDr as sc003. Again post-war atmospheres, in my opinion more ritual than "Optimism Is For The Weak". Sepulchral vapors, slow minimal melodies with deep resonance, ultra slow heavy poundings, subtle textures, discreetly buried water field-recordings, antedynamic percussions. The percussions, or simpler said the drums, get more dynamic in 6th "The storm", they could be a problem with me with the track by itself, conventional cymbals & so on solo, but amidst all this superb material, again as in "Optimism..." 9th track "Uprising", it works as a changing phase, interference, transition towards more powerful, faster "Disorder" following after the relative calm of the start. This 7th track "Disorder" is teaching a lesson to all those occasionally flirting with very rhythmic stuff that is nothing short of falling into the "technoid" trash can, if not just plainly doing so. 10th prelude has church organ; with a little bit of improvement, it could be something quite recommended to all L.J.D.L.P. aficionados; already a good short one. 11th & final "Fratricide" is great atmospherics with some dry metal tinkles. Neo-pagans: forget your cheap guitars "neo-folk" whatsoever: TUGEND is better for you. & for anyone else by the way.



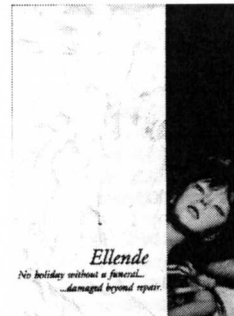
MURDEROUS VISION / KURU "Blood-Brain Barrier" CDr (sc009)

Re-issued as sc002 in jewel case & no DVD box anymore. It could be easy to keep on following a genre, a style, an identity clearly defined without ever turning label's habits. But it seems like Somnambulant Chris could not & will not easily be accused of following a routine & never taking risks. This is the harshest, noisiest reference on SC so far. Not my favorite SC disc, but we are anyway much above the average. This is experimental "death-industrial" what MURDEROUS VISION deals with for the occasion. Buried grave vocals, or more upfront & distorted, excellent fractaling globular noises & digital frequencies, but also larsen, & occasional prominently guitar originated distortions too that I enjoy less. But not a too big deal, this is among many other elements, & the whole is anyway a good job. Eventually MURDEROUS VISION has occasional reminiscences of live EINLEITUNGSZEIT, crudity, but with a dimension beyond, something definitely strange & intriguing, & more in the vein of some BDN by the last two tracks. Then comes KURU. This

is another rather different project by Somnambulant Chris besides AXONE. Diving & spiraling movements, hiss, & again too prominent (for me) guitar origins here & there. Some excellent sound effects, but I lack some relief. Again no big deal, this is all a quite original approach of what still is likely to be described as noisy "death-industrial". Some sound sources, especially in 9th "Collective meat", could be appealing for those into e.g. STROM.ec, but in a more hallucinated way, & with intermingled droning quieter moments. Final 11th "Resolve into totem" is my fave in here. Check this if you look for steps towards innovation.



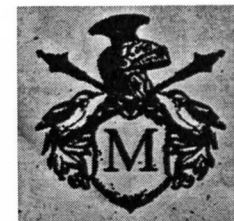
ÖND "For Influence Blooms On The Subtle Wing" CDr (sc010) Quite a contrast after "Blood-Brain Barrier"; after the harshest, here's the quietest. But it doesn't mean this is boring ambient at all, ÖND is much above that. Like on his debut CD (see main reviews), I get again the specific emotional color I enjoy so much in ÖND. No titles but parts, from I to VII. The backcover says "Dedicated to this moment."; both simplicity & complexity. Immediate opening is a very regular succession of sky falling sequenced horn drones remaining in the same deep & fluidic mid-tone together with tiny pink notes floating. With part II appears an epic neo-classic melody buried in textures evoking rain, avalanche, destructive water or magma slowly crushing a forest. Part III has slow/low heart pulse bass, solar winds, sounds to make the listener feel it is almost field-recordings, but not. With part IV we get into where I think ÖND gets supreme: upon massive abyssal ultrabass & layered subliminal movements comes a very shiny tiny melody, which could eventually sound "naïve" or what for the hardened, but this is in direct connection with the sensibility & inspirational sources of Nicholas Szumowski, it is subtle, profound, grand, global, & definitely wiser. Not a "hit" of any period, this one remains till today a special listen for special moments. Fusion of amplified didgeridoo & tantric choir voice all turning to a vibrant drone together with small metallic concrete manipulations & background tribal percussion by the end in part V. Part VI continues in the same tone but without acoustic source except a discreet incursion of more tribal percussion, a very wide drone with sharp pulsation. & an even wider drone with more sub bass vibrations fractal prolongation in 9'23" long final part VII, not unlike the HAFNER TRIO trilogy, it's pure suprematism of droning waves going from right to left with a borealis aura. Immerse. There's something geographic & climatic all through the disc. Earthly. Both cold & warm. & the mastering is ultimate; in case I didn't mention before, all SCR have been mastered at Misanthrope Studio by Thomas Garrison. Need I repeat once more? Recommended.



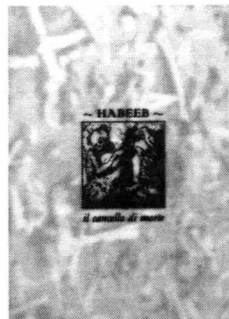
ELLENDE "No Holiday Without A Funeral... Damaged Beyond Repair" 2xCDr's (sc011) This is a Japanese project involving many different individuals, who do not necessarily live in the same area or know each others, with all the contributed sounds being finally assembled in some location named "The Plantation". The result is weird, strange, odd, peculiar floating ambient with steel tone, magnetic drones, chants & many voices with very particular treatments often slower than they should normally sound, & more. An organism exploration. I don't think it'd be too abusive to mention there are dreamlike (obviously) & somehow "ritual" dimensions in here, with some very ghostly moments (especially in 18'36" long "No holiday without a funeral" track concluding disc I). Disc II gets closer to what I'd call atmospheric due to the depth & background textures involved, even if the foreground elements are more of a contemporary artsy electroacoustic experimental nature. It doesn't sound random or artificially forced together at all, there is cohesion even if going different directions at the same time. Spaced out stuff to train your consciousness to fall into unknown dimensions. Psychonauts' music. I don't think this is something to listen to everyday, but rather to be reserved for particular nightly reflexive times as each new listen is a different experience. Original, inspiring, & unique.



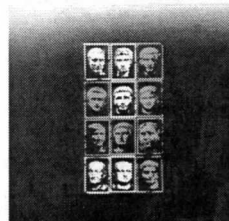
AS ALL DIE "Germanic Tales" 3"CDr (SC013) There must be a strong bilaterally supportive friendship between Beauty And Pain Clint & Chris of Somnambulant; a positive thing in general human terms, but a bit sad regarding Somnambulant as a whole. Okay, fidelity prevails. Here we get the most obvious cover imagery ever on Somnambulant, which I personally enjoy, but making me wonder about the intent behind. "Children of northern lands", "Radios are down in London tonight", "Funeral march". Want of better WWII evocations. But still, I find this 3" more enjoyable than first opus "Time Of War And Conflict" on Crowd Control Activities; organic soundscapes with whispered or spoken vocals, evocative war sounds, & intrusive orchestrals. It might be appealing for followers of later DER BLUTHARSCH & such, but as far as I'm concerned, Frankreich has unavoidable references: LES JOYAUX DE LA PRINCESSE feat. D.I.J. "Östenbräun" tape later re-issued as CD from 15 years back remains unchallenged. It is in my opinion what such projects should aim at.



MARSPITER "Vigila" CDr (sc015) Re-issued as scr001 in jewel case whereas the original edition came in oversized red folded cardboard in heavy plastic sleeve. "Vigila" has been conducted when Mars was in conjunction, closest to the Earth, in 2003. Grand epic melodies, icy & windy field-recordings, rumbling atmospherics & choirs are supporting solemn heavy percussion, sort of cello & horn. Best AUTOPSIA comes to mind. Neo-antique soundtrack for the decline & fall of the Roman Empire under the auspices of planetary deities. Grandiloquent, which means good here.

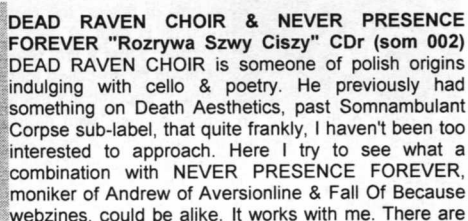
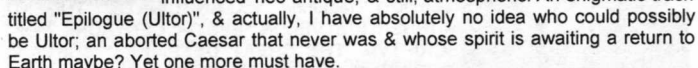


HABEEB "Il Cancelli Di Morte" 3"CDr (sc016) This is the solo-project of Larry Kerr of STEEL HOOK PROSTHESES, not a first manifest at all as he has issued couple CDr's limited to 100 copies on his own CyberBlast label, amongst which "Leviathan" most notably has been excellent. This 3" must be his most achieved release to date. Superior ambient atmospheric. Something of the icy & windy edge that was in MARSPITER is too in first track "Massacres of the innocent", without any antique emphasis. Instead you get subdued/delayed vocals not unlike earlier PREDOMINANCE by the end. Then "Realms of the living and of the dead" opens with a long sequence of melodic keyboards with amplitude, seeming peaceful & soothing, but joyless, until that peace is erased by abyssal atmospherics without trace of anything melodic; let's wonder where the living & the dead stand between those two distinct sequences. Third & last "Keepers of the death gate" has bit effected polka & rogue voice as an intro, short but marking consciences, memory remains. More icy wind along with ultra slow vertigo effect intense atmospheric layer, & a melodic & metronomic small pounding. Good combination. The layout/design of the oversized cardboard in heavy plastic sleeve is truly brilliant; as usual with Chris Donovan anyway, but this one must be one of my favorites.

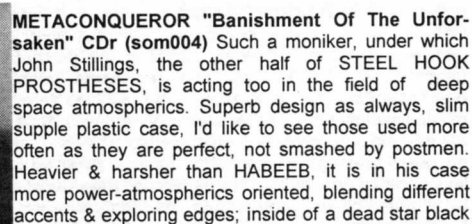
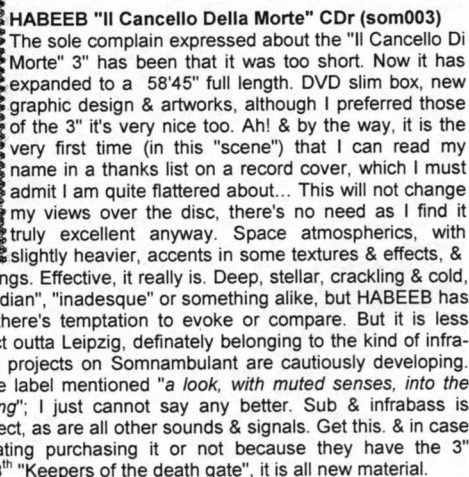


"XII Caesars" compilation CDr with a set of 5 cards (som001) featuring EXSANGUINATE, TUGEND, MURDEROUS VISION, BESTIA CENTAURI, POST SCRIPTVM, THE GREAT DESPISERS, SURVIVAL UNIT, ÖND, AXONE, MARSPITER. Here comes the seizure of power: the reign of Somnambulant Corpse Records is over, & now is the turn of Somnambulant Records. What a first reference. I have regularly been deceived by so-called thematic compilations, often the theme is superficially treated, or even not at all, ending

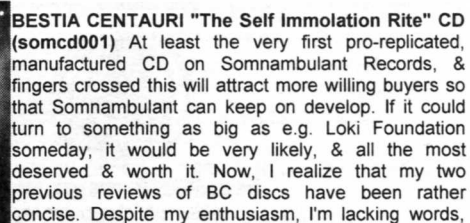
as if being nothing but an empty excuse, with projects contributing second rate leftovers. It is here exactly the opposite. "A psychoacoustic investigation of 'the twelve Caesars' as immortalized by Gaius Suetonius Tranquillus", & even if you're not too familiar with the history of the reigns of the Caesars, it is possible to forge an idea with the conjunction of the atmosphere of each track, the very nice gallery of portraits drawn by Somnambulant Chris Donovan (who reveals himself to be a talented artist once again), & the excerpts of Suetonius writings + speeches, songs, letters, satires, lampoons, stanzas, featured together with the portraits. & those who may find this "theme" irrelevant or something can look a little further at the cover of the CD, where smaller portraits of the twelve Caesars appear over a not very contrasted background that is a blackened modern megalopolis with clearer horizon. History is a cycle, an eternal (or so we hope) return, arising - apogee - decline - fall; & what's next? & where are we now? EXSANGUINATE is multi-layered "death-atmospheric" with a monstrous breathing extent, a gigantic beast of massive dark drones, deceleration rolling effects, waves of echoes, small tinkering percussion maintained low in the mix, evoking the implacable war machine that Julius Caesar, dictator (reign: 49 - 44 BC), conducted to legitimate the first march over Rome (Mussolini was nothing but an imitator) to overthrow Pompey in order to create the foundations of the imperial regime. After couple dynastic troubles & the second triumvirate, Octavianus became Augustus (long reign: 31 BC - AD 14), Pontifex Maximus who created his own cult, Genius Augusti, dedicated to Apollo whose divine force was said to be incarnated by the Emperor. He restrained his desire for conquests & protected the development of arts, which can be felt in the composition of TUGEND, majestically floating melodic atmospherics with superior neo-classic extent integrating piano, strings, massive poundings & more acoustic sources until a delivery of contained but menacing echoes at the borders. One of the highlights of the compilation, making me wonder where next with TUGEND. MURDEROUS VISION with complex dramatic atmospherics filled with crystal scintillations & haunting infrabass, captures moments of the reality of old Tiberius (reign: AD 14 - 37), misanthrope, haughty scornful stoicist, unwilling Emperor maintaining peace despite his surroundings of constant hypocrisy, plots, executions & poisonings. A rotten climate is prepared to acclaim Gaius (short reign: AD 37 - 41; better known as Caligula), who received a military education in Germania & was covertly influenced by Isis worshippers, diseased, who offered himself as a "New Sun" for the people of Rome to adore. He had taste for blood, & wished all Romans had only one neck so that he'd cut it only once. No other than BESTIA CENTAURI was likely to explore his troubled psyche; complex, permanent lysergic radiant space & disruptive atmospherics kept really on the ultimate brink of total breakdown, until final exhaustion with cavernous dark light & very post-human toned short spectral outbursts. POST SCRIPTVM has it tortuous & hesitating, with field-recordings featuring goats & distant crowds until dull poundings, hiding & being confined, the outside world from far away, depicting the perceptions of the weak Claudius (reign: AD 41 - 54), epileptic, stutterer, almost irresponsible, although an erudite over the Etruscan civilization, who successively kept on being tricked & manipulated by his wives Messalina & Agrippina. Next comes the sick Nero (reign: AD 54 - 68), who progressively turned to a bloody & extravagant despot, poet with no talent seeking transcendental beauty, paranoid, who cruelly killed those he loved one by one, burned Rome, accused the Christians he persecuted, & got bit by bit hated by everyone around, the Emperor considered a deadly enemy of the Empire, so that he had to run away from Rome. THE GREAT DESPISERS, consisting of AXONE & MARSPITER joint forces, put the accent on his lack of talent & internal torments in an almost monolithic piece where poundings, e-bowed drones & magnetic vibrations are shadowed by an high-pitched frequency progressively erasing the lot, until a somber murmuring voice closes, fake autistic artism unaware of the rising chaos. & now fracture, chaos is here, Pax Romana is over. SURVIVAL UNIT illustrates AD 69, the year of four Emperors (Galba AD 68 - 69, Otho AD 69, Vitellius AD 69, & finally Vespasian AD 69 - 79): having to confront an enraged civil war situation, successive failures with placing governors on the Imperial throne, one from Tarraconian Spain, one from Lusitania, one from Germania, & finally a military chief back from Judea; conflicts of ambitions & personal interests, military coups, on & on; last resort: the Legions decide, it is the law of the strongest. However basic, the one forcefully bringing back some



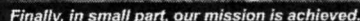
imposing drones minimally pulsating, & the cello. It's sometimes generating fragile melodies, or resembling medieval viola, or turning totally abstract with magnetic textures, & some other times sounding not unlike concrete manipulations, when it's more the contact of the bow on the strings that you hear. A grotesque strangled reading voice appears by the end of the 4th track as it rises in intensity. Electroacoustic improvisational stuff with tension, to me arising nostalgia & aural smothering, with occasional lyrical accents as read on the titles of the 5 pieces, that are taken from poems in polish with their english translations. Textural oversized grey cardboard in plastic sleeve. A bit too experimental to my tastes, but it's okay. Then my favorite in here is the final 5th, with only NPF quiet drones.



hole, ultra cold but so shimmering too. Subliminal structures inducing vertigo, spiralling movements, granular textures, stellar winds, crackles, massively enormous, & ultimate sub & infrabass work, as well as occasional very effected/processed vocals for short, sounding not unlike some by DAGDA MOR (John S. still true to his tastes), clinical sterilized echoes not unlike some by S.P.K. (those are in 3rd "The Betrayer"), & yes, all this is amidst finest power-atmospherics with ritual extent. But having indulged in all this name-dropping, I'll do some more: what it is in fact the closest to is the best of latest INADE full length "The Cracking Of The Anonymous", in fact in couple passages so close that it could even be a continuation, prolongation of some tracks of "The Cracking..." Does it mean "lack of originality"? In case some would think so, then bollocks2u, as at this level (hierarchy's everywhere), there's no question of being "original" whatsoever anymore: it is sharing universality. Applause, & buy.



& as already notified too, my native & everyday language is french, not english. Those forewords not really for you, whoever reader, but more directed towards the man in BC, who might read this someday why not, & I apologize. "The Self Immolation Rite" is said to be the culmination of years of labor & planning, which I easily believe: what I hear here is nothing but one of the most achieved & essential atmospheric record ever. The very essence of atmospheric music, as far as I'm concerned, is about depersonalization, setting the being permeable. Incarnated inner conscience frees from carnation: a self immolation rite. There are different ways & means, such as multiplying selves, turning to a receptacle, convoking entities, astral projections,..., but it all eventually endanger, & even if opening gates with the Astral, still we remain terrestrial, so-called "magic". The work presented here originates from something beyond. But better than my own words, let BC speaks for himself: "...the aim of the SIR is to represent a stripping off of the layers of human dross. The sounds bid the listener to leave behind the symbolic order, as the human transmutes itself into the unhuman and enters the sphere of the Acausal. The Acausal is a Lovecraftian realm in which the ordinary laws of terrestrial tri-dimensional space-time no longer apply. It is the abode of the Dark Gods, the Crawling Chaos." My own definition & perceptions of "Astral" I feel are very close to this "Acausal". At last some proximity maybe. As for the sounds themselves, it is unique: the drones are constant flux of energies emanating from thermonuclear fields, along with cascading myriads, fractal exposures of Universes' facets *ad infinitum*, anamnestic segmented hallucinations, both labyrinthine & supportive. There are nine extraordinary illustrations & a text by Von Sanngetall, obviously a very accomplished visual artist (painter?), featured in the cover booklet, as well as the SIR genesis by BC, explaining the link with the Order of Nine Angles. Then what? Simply this is my favorite record as for 2004.



..... (ad)



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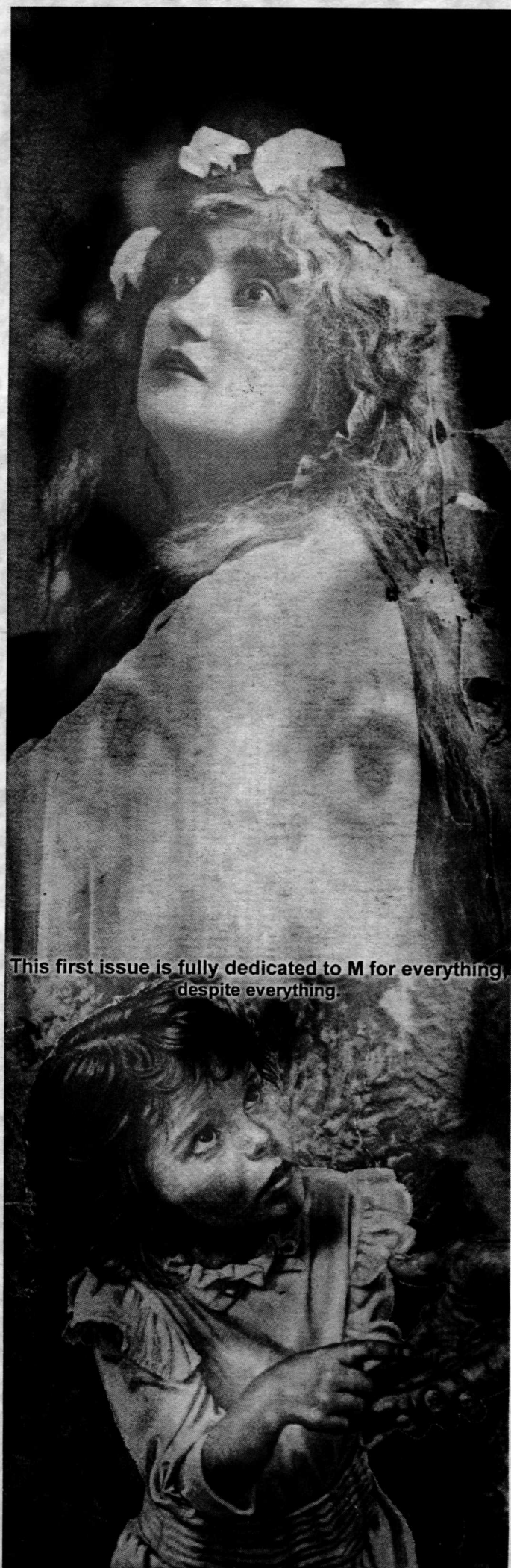
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This first issue is fully dedicated to M for everything
despite everything.